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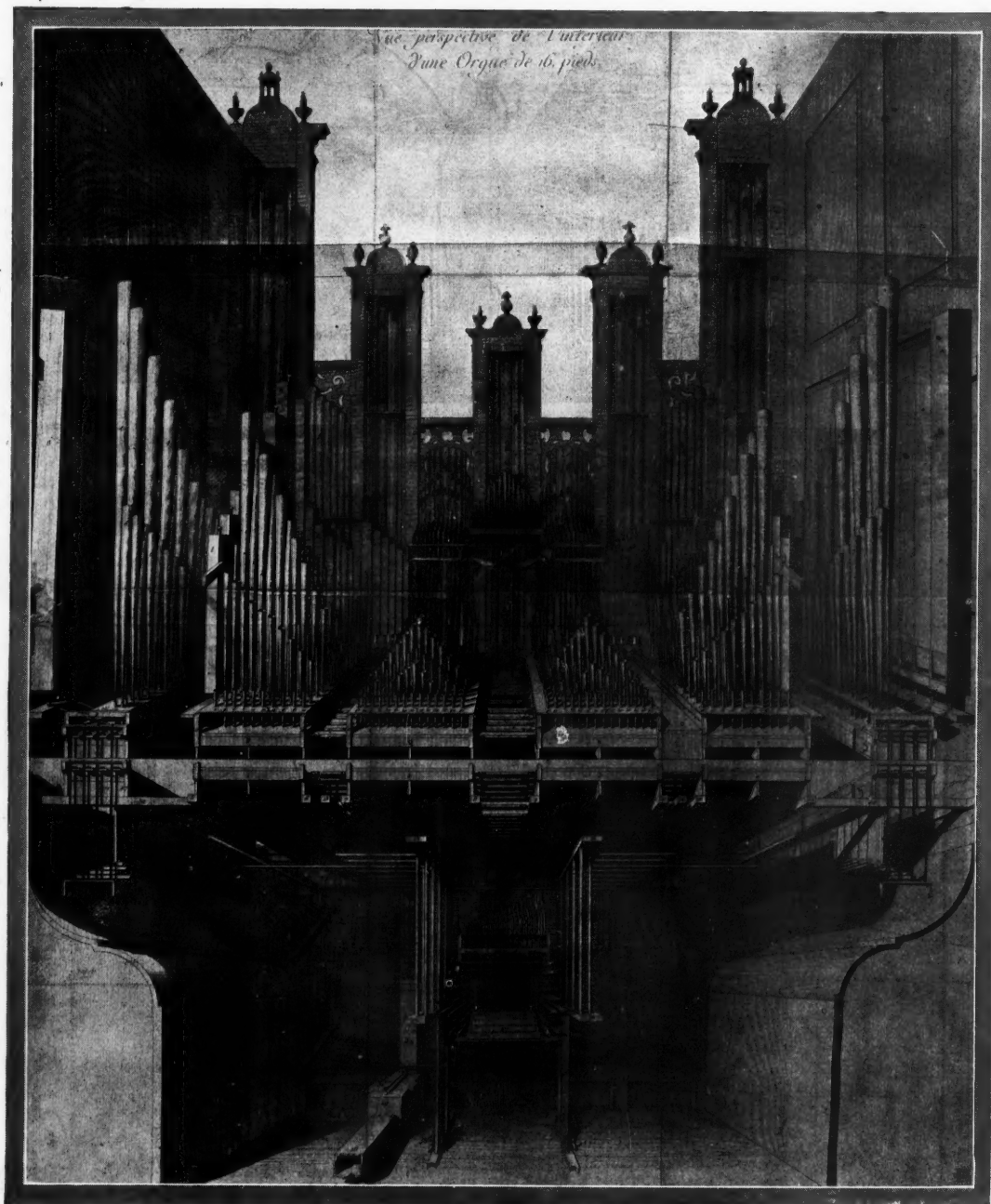
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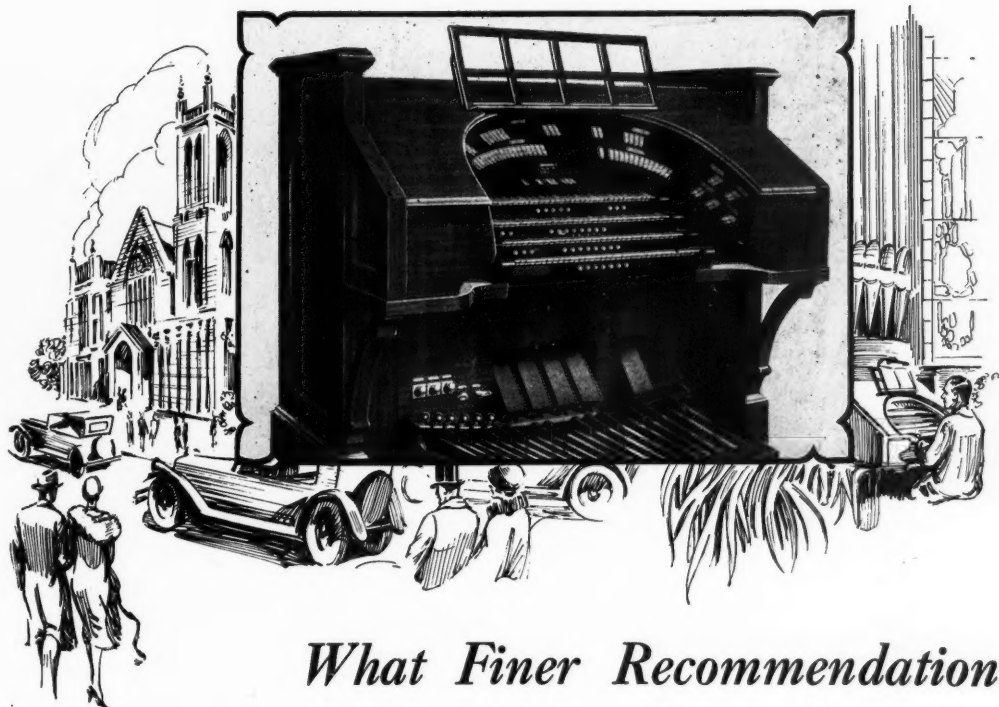
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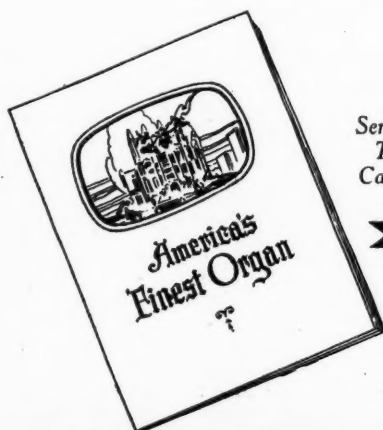
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Obvious Abbreviations

e.d.m.v.—Easy, Difficult, Moderate, Very

JOSEPH W. CLOKEY

SYMPHONIC PIECE

FOR ORGAN AND PIANO

"THE ENTIRE opus was conceived in the spirit of pure music," says the Composer. There are five movements: DIALOGUE, ROMANCE, SCHERZO, INTERMEZZO, FUGUE, 63p. in all. Excerpt 1390 shows the serious first theme of the

Smoothly, and at moderate speed

Sw. Flute, Strings 4

1390

Soft 16' to Sw.

DIALOGUE; the Composer is giving the public no thought at all, it is merely an introduction to what he proposes to say, and he is saying it technically to musicians only. 10p. and of moderate difficulty.

ROMANCE has an attractive theme, in 5-4 rhythm: the play between organ and piano is interesting and will make

Corocean 6'

1391

its appeal to its public also, as 1391 ought to show. There is the Composer's predilection for harmonies of his own, and also his freedom in this time playing with his materials instead of treating them too seriously.

Scherzo 4'

1392

SCHERZO is almost impossible to show in an excerpt, just as the other two movements also for that matter; 1392 gives the flavor of the theme and a little idea of the treatment. Altogether, if the deadly legato muddle can be avoided this movement would make a hit with the public. There is plenty of dash in it and no little musical attraction.

Intermezzo 4'

1393

INTERMEZZO begins with piano alone as in 1393 and continues with these musical materials throughout, always in fine use of the combined instruments, and always in a way that will make real music for everybody.

A FUGUE for a finale is a pity; certainly it is most excellent practice for a composer and all serious musicians are interested in what Mr. Clokey and his genius can do in the fugue form, but to ask a publisher to spend money on the production of something nobody wants is hard-hearted. Excerpt 1394 shows the organ theme in the left hand, the piano theme in the left hand also, and added to both a sample of what the Composer is doing with his materials in this technical exercise. Not that it is technical exercise throughout; there are moments of genuine musical attraction.

Fugue 4'

1394

As a whole it seems to your reviewer that this work by Mr. Clokey is about the most credible, on the biggest scale, and the most original that has yet been produced for the combined instruments. The sale must of necessity be tremendously limited; the professional organist who fails to see it his duty to buy this work and support the production of the finest and biggest in organ literature, is not truly a member of our fraternity. We are a cooperative group, we must all push and pull together; certainly we have gotten but little gain in the isolation we practised twenty years ago. Mr. Clokey's Symphonic Piece is pretty near a masterpiece of composition. Much of his enviable individuality of expression is constantly in evidence; true, he is very serious all the time—something his publisher will have to pay for.

There are, we may guess, a hundred church organists so equipped that they can present this work in public at some time or other; and there are between three hundred and five hundred theater organists who have an opportunity several times a year, and the ready equipment every day of the year, to give this work a public presentation. There may be thirty to fifty college organists with very ready equipment. Now how many of this goodly crowd are truly enough professionals in their mental attitude, to give this magnificent effort its chance? (Fischer 1927, \$1.50 a copy; two copies necessary)

WM. DROBEGG: ADORATION, 6p. me. A serene melody over quaver-moving lefthand theme-melody with sustained pedal, making a quiet service piece for any solemn or reflective occasion (Schmidt 1927, 50c)

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CUTHBERT HARRIS: MELODIE CELESTE, 5p. e. An attractive melody with enlivening movement in its accompaniment, with 1386 showing how it's done. After the



usual, minor middle mood, fatal as usual, the attractive theme comes back again in different dress, harmony and melody in the right hand, rhythm of chords in the left. It is well worth using in church and theater. (Schmidt 1927, 50c)

Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE

OF INTEREST to American organists will be the SUITE LATINE by Widor, just published by Durand, Paris, in six movements. PRAELUDIUM, BEATUS VIR, LAMENTO, AVE MARIS STELLA, ADAGIO, LAUDA SION. While not on the level of the "symphonies", it is a work that deserves the attention of organists everywhere, the old Widor shows himself in many ways with some very effective writing. I like numbers two, three, and six best; the last will make a splendid recital number and should become popular. The least effective is AVE MARIS STELLA; it does not seem to come off for some reason or other; however it may be that I can't play the darn thing. None of them are easy but they are the sort of music one likes to work at.

From the same publisher there comes a set of six transcriptions from Ravel: LE JARDIN FEERIQUE (from Ma Mere l'Oye), MENUET (from Sonata), PAVANE and PETIT PASTORAL (Ma Mere), ANDANTE (String Quartet), PASSACAILLE (trio). They are difficult and demand an instrument of ample resources. To organists who like this sort of music they will be welcome, although I believe a little more freedom in the transcribing would have benefited them materially; at the same time I don't recommend to the average church or theater organists; to be quite candid they give me a pain in the neck.

I do recommend the charming BENEDICTION by Alfred Hollins just issued by Novello, the sort of piece that sells the organ. Get it and play it and the dear old ladies who help pay your salary will rise up and call you blessed.

Another rather jolly number is William Waond's INTRODUCTION AND TOCCATA in G, edited by Harry Wall and published by Cramer of London. It is not difficult and should make a good recital number; the TOCCATA reminds one very much of Handel, it is effective and showy and will go on any average instrument.

From the Paxton press there comes an attractive and fairly easy WEDDING CHIMES by Chastey Hector, good wedding music and should do for theater work as well. J. Stuart Archer is represented with L'ANGELUS and transcriptions of three Negro Spirituals, the best being ROLL JORDON ROLL. The same publishers are responsible for Dr. George Tootell's How To Play the Cinema Organ. Dr. Tootell is one of the foremost theater organists in England and what he says should carry.

Lastly there is a gosh awful PRELUDE AND FUGUE in C sharp by Alexander Dubineki; the imprint tells that it comes from the country without a bathing suit. I have an idea that the composer wrote this on the same spot where Will Rogers got an eye full. Mr. Dubineki could not have been looking at what he was writing.

Current Publications List

Compiled by ROWLAND W. DUNHAM

FOR THE CONVENIENCE of readers who want to meet today with today's music. Readers will cooperate by placing their orders with the publishers who make these pages possible; their names and addresses will be found in the advertising pages. Obvious abbreviations:

c.q.cq.gc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.

o.u.—organ accompaniment, unaccompanied.

e.d.m.v.—easy, difficult, moderate, very.

- ORGAN: J. S. Archer: March F, 8p. ms. (Schmidt 60c)
H. Crackel: Intermezzo Df, 5p. e. (Schmidt 50c)
R. Diggle: A Song of Thanksgiving, 6p. ms. (Presser 50c)
W. Faulkes: Toccata, Carillon, March, 13p. Three in one cover. (Schmidt 1.00)
E. Grasse: Sonata 1, and Sonata 3, each 18p. d. (Schirmer 2.00 each)
J. A. Meale: Serenade at Sunset, 6p. md. (Schmidt 50c)
R. D. Shure: Across the Infinite, "four Scriptural Sketches": Wings of Light, Weeping Mary, Willow-Whisper, Wilderness March. 24p. (Fischer 1.25)
American Organ Quarterly, 8-22: 48p. Nine transcriptions from Bach to Pierne. (Gray 2.00)
Melodia No. 1: 21 "non-difficult" compositions, 78p. An exceedingly useful volume, to be reviewed later. (Fischer 1.00)
ANTHEMS: R. Bowers: "Noel", 5p. e. (Lorenz 10c)
W. J. Marsh: "O Come Let us Sing," 11p. e. (Fischer 15c)
J. S. Matthews: "Benedictus es Domine," 8p. e. "On a Plain-song Chant". (Gray 12c)
Rheinberger: "Holy Communion," 39p. Arr. by W. Williams. (Gray 50c)
M. Rosa: "The Shepherds Vision," 6p. c. e. Violin of flute obligato. (Lorenz 12c)
F. Scherer: "Benedictus es Domine," 10p. c. md. (Gray 15c)
H. L. Vibbard: "I Was Glad," 12p. e. Some 5-part. (Gray 15c)
A. Wooler: "Break Forth Into Joy," 6p. e. t. (Summy 15c)
CANTATAS: R. E. Nolte: "King All Glorious," 60p. A tuneful, bright, interesting work for the average chorus of the better sort; for Christmas; get a copy for examination. (Lorenz 75c)
J. F. Ohl: "The Good Shepherd," 63p. va. A Christmas cantata for choirs not able to do very serious work; any choir can do this cantata. (Concordia 1.00)
I. B. Wilson: "Out of the East," 56p. Simple and very tuneful Christmas cantata for the multitude of choirs and congregations. (Lorenz 75c)
CHORUS: H. P. Hopkins: "The Slave," 8p. ms. Something for coloring your program rather than beautifying it with melody; wants good workmanship. (Presser 12c)
CHORUS: MEN: T. F. H. Candlyn: "Hunting Song," 12p. ms. Good effect if done with fine big chorus. (Gray 15c)
CHORUS: WOMEN: M. Andrews: "Snow Flakes," 6p. A very fine thing if well done; sprightly, tuneful. (Gray 12c)
English: "John Peel," arr. M. Andrews, 6p. 2-part. e. Pretty, tuneful. (Gray 12c)
SONGS: CHURCH: E. S. Hosmer: "Leaning on Thee," 4p. h.m.l. An attractive melody, simple, capable of good effect. (Schmidt 50c)
Negro Spiritual: "Man Bruders Died an Gone to Hebben," 2p. md. A big wail, wants good workmanship. (Ditson 40c)
Do.: "O Lord I Done Done," 4p. e. A simple but true sample; will make a hit. (Ditson 40c)
G. B. Nevill: "God Will Make all Things Right," 4p. e.h.l. A serious song, with good melody. (Ditson 40c)
H. W. Petrie: "Star of Bethlehem," 4p. e. h.m.l. and 2 duet and a trio version. Tuneful, bright, simple, but they'll all like it. (Lorenz 35c)
A. P. Risher: "I Give Myself to Thee," 5p. e. h.m. Simple but good, though the Composer could have made more of the song by more careful and expert writing after the melody presented itself. (Schmidt 50c)
I. B. Wilson: "And There were Shepherds," 5p. e. Six different versions: the Silent Night melody is introduced effectively. Rather a good song, deserving a better text than the old worn-out one that has already been set a thousand times too often. (40c)
I. B. Wilson: "I Found Him in My Heart," 4p. e. h.m.m.l. Tuneful and good; will make an appeal. (Lorenz 35c)
A. Wooler: "How Beautiful on the Mountains," 4p. ms. with violin obligato, and an accompaniment that is fine. An unusually good, practical, tuneful song. (Ditson 40c)
JAZZ: "I Call You Sugar," fairly good, rhythmic, melodious, 4-4 rhythm. (Jenkins)
"Cant You Hear Me Say I Love You," 3-4, rhythmic, rather pretty (Jenkins)
"Just Once Again," 4-4, good melody and rhythm both, a "Simonized organ arrangement" with prolific organistic instructions that are about as valuable to theater organists as an airplane would be to a whale. "Organists may substitute any 'Stop' they may have, providing of course that it sounds similar to the one suggested." This freedom is more than the profession can stand. The jazz is good though, none the less. (Feist)
"Just the Same," another "Simonized organ arrangement," but in spite of it a very clever little bit of melody and rhythm for organists who know how to use both. (Feist)
"Sixty Seconds Every Minute," also Simonized; a fairly good melody, good rhythm. At any rate these Simonizations do give us all the notes. (Feist)

October 1927, Vol. 10, No. 10

The American Organist

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The AMERICAN ORGANIST

Vol. 10

OCTOBER 1927

No. 10

Editorial Reflections

Cute



POSITIONS may be defined as things organists accept. But departing from fiction for a moment and dealing with fact, a position is something we of the organ fraternity hunt with all our might. When we land one we have the feeling, thoroughly justifiable, of having fought a great fight and won. It's no mere accepting in our experience, but a darned vigorous hunting which happened to result in finding. So much inwardly. Outwardly we calm down enough to announce to a startled press that we have accepted something we've been mighty anxious to get. I suppose a little kidding does ourselves no real harm. Yet I wonder.

Mr. Dunham writes for his department an Editorial I must appropriate for all our readers. I seem to feel running through it as a warning the thought that we must stop accepting positions and be honest enough with ourselves and our prospective employers to admit that we will do almost any reasonable thing to get the job they offer. A big part of the work is the advertising of our own qualifications. The man who has disdained advertising as unprofessional, if there still be such alive, will find himself uncomfortable when he is writing an advertisement of his virtues for a disinterested committee to analyze. It is no wonder such a person falls into the disastrous method of adopting an air of ultra-superiority. for he has never advertised himself and cannot do it

now; obviously there is nothing left but to assume superiority and pray to Allah the committee will accept the assumption.

What the poorest of us need is more humility. What the best of us need is more confidence in the advertisement of our own qualifications, our own offerings to the public that feeds us individually.

"As though the writer was conferring a favor by submitting his name," says Mr. Dunham. Some few years ago an organist beat all others to it and got the job at Calvary by telling the insipid committee what a glorious heritage it would be for him to sit in the seat made famous—he probably said sacred—by the lately deceased predecessor. Events have since proved that Calvary will stand for anything, yet they stood for him only one year. When we are dealing with a crew like Calvary—well, the kind of organists I am writing to now don't deal with churches like that unless they are driven to desperation. Heaven help them, they need help.

No, we do not accept positions. We dig after them in earnest. Incidentally it will be a pleasure to grant a year's renewal to any T.A.O. reader who can point to an item in these pages that said any organist accepted any church position when the facts were that he went after it vigorously and got it.

The beginning of a new season is a good time for us to stop saying Corban to our audiences when we play Lemare's Andantino. And discontinue By Request after it on our programs. All these dodges are very pretty, but from grown men they are likely to be misinterpreted as cute. Now we don't want to be called cute, do we?

So turn over to Mr. Dunham's department and read his Editorial.



Soliloquy

By FREDERICK C. FERINGER



WHAT IS TRUTH? The aged Biblical question propounded by Pontius Pilate is paralled in our modern times by oft repeated queries. What makes an artist? What is truth about art? We are asked again and again by pupils and parents, What can I do to become an artist? or What can I do to help my children become artists?

The process of explanation is usually given along the same lines and of the principal ingredients, work is recommended as being the deciding factor. Illustrations are given from the lives of the great of every age with the suggestion that the pupil change his entire mode of living in order to better emulate the sacrifices of the great artists of the past.

As the ancient autocrat turned from the answer to his question, which has since left the world to wonder, so does the modern young artist turn from the suggestion of sacrifice, leaving the world to wonder whether he would have been an artist after all. The young man of today weighs the question and finds the balance too one sided; too much is missed in life and the idea of foregoing most of its joys and conveniences weighs too heavily against the mere advantages of being considered an artist. Too many of our young people think in dollars and cents, especially in America; they cannot understand why an apparently indolent jazz hound can make a fortune of forty or fifty thousand dollars on a popular song without knowing a triad from a trieyele.

In these days of high-powered commercial education it is well-nigh impossible for a young man to educate himself into what we have come to know as a first rank creative artist. The precious years of development are too often spent in educational environments not conducive to spontaneous originality; where his talents are discouraged by the faculty, encouraged by his classmates for entertainment only, and his ideas of creative art as a professional life-work positively derided. The country is full of bright, energetic young people who are talented, promising artists, but they soon become impatient, easily satisfied, flattered, and spoiled—thinking that art can be obtained as an elective along with the regular curriculum and that the A.B. degree is the ne plus ultra of all knowledge. They read much about Bach and Beethoven, perhaps making some effort to rise above their handicaps; but the effort is too feeble; they are unwilling to work consistently and sufficiently to develop their native talent to any appreciable extent. They also neglect the development of character, which is one of the most potent factors in the make up of a distinctive artist, especially the type that is consistent with the development of other branches of Twentieth Century civilization.

So we see these young people after a few years decline into the mediocrity of middle age; employing themselves in pretended artistic pursuits; drifting into orchestras or picture shows or to the more remunerative jazz activities. A few of the more persistent stick to the ship and by almost crawling within themselves establish a sort of democracy within their small sphere and become more or less musically useful in the community. How many good organists we know live in one of these self-imposed democracies.

Probably no word in the language has suffered so much hackneyed popularity during the past decade as that indefinable appellation Democracy. To every nation, race, and individual it means something different, and yet out of this polyglot mass of interpretations there emerges that fundamental simplicity of structure on which unconsciously stands our cultural aspect.

Organists of this specie are particularly apt to be very much self-contained individuals who create a small world of their own in which they are satisfied to move about without being the least concerned about the other fellow's world, whether it be musical, political or industrial, as long as his own individual sphere of activity be not interfered with. Usually this organist's little world is a perfect democracy. He is simple in habits, healthy in mind and body, honest with those about him, knows his own shortcomings and devotes considerable time to improvement and self study. Whether he is a community asset or not never enters his head—he only wishes to be left alone to pursue his fancies. To him his pupils are annoying but necessary insects which come to disturb the regular moving machinery of his mind; his choir, a necessary dose of medicine to be taken regularly; his wife, either an innocent slave wearing last season's clothes or an overbearing autocrat disappointed with her lot and bringing the only atmosphere of oppression into the little democracy.

Because of this self-imposed democracy of the organist he is looked upon by his fellowmen as either aloof, queer, or standing apart from the rest; not being understood, whether considered useful or not, he is at least not one of them. He usually does not associate upon a common level with his neighbors; belongs to no clubs, not even those of his own profession; forgets to register and does not exercise his duty of franchise.

A man, however, cannot be self-contained unless he enjoys himself. Not in a conceited or egotistical manner—far be it from him to brag before his fellow men; but he enjoys his work, which is his life, and mediocre as it might be, he is interested only in the beautiful in life as he sees it, and cares nothing whether a democrat or republican goes to congress from his district. At his church he considers it a solemn duty to interpret and beautify the music of the service to the best of his ability; performing a

useful and contented duty in his little sphere, with the firm conviction that the fate of the nation does not depend upon his art.

The speed of modern life is unfortunately or perhaps fortunately encroaching monstrously upon this peaceful little democracy of the organist. The motor car takes him around so quickly that his capacity for work becomes greater; his income double as his ex-

neither can one learn to play the organ by mail. Not that we would care to return to the childlike simplicity of the Victorian Era, but there was more talent developed and more real inspiration felt at the firesides of Liszt and Chopin than the entire Twentieth Century can boast. Nineteenth Century commercialism was confined to the box office instead of permeating the soul of the artist; publishers were servants



FROM TEXAS—

and the First Methodist, with its Hillgreen-Lane Organ shown above, to the Atlantic the churches are presumably asking the same old question and trying to answer it in the same old way—What is truth? The organist's big question is, What is truth, not theory, in music? We as professionals may well concern ourselves with doctrinal truth, theoretical truth, but the big question, the big hunger down in the pews is not at all theoretical truth but musical truth—the musical truth of simple melody over simple harmony carried along on simple rhythm.

penses triple. A modest church position with a few pupils is no longer sufficient to supply the money for his needs. He must agitate for a raise in salary at church; the price of his lessons increase; more extensive advertising becomes necessary; social engagements—funerals, weddings, afternoon concerts, recitals, radio programs, lodge services—occupy his time to such an extent that he is no longer able to devote much time to study; technical practise becomes so limited that it is confined almost entirely to a hurried rehearsal of material for immediate use. His compositions are not satisfying because they express the hysteria of their origin. The organist becomes nervous, quick tempered, develops an unpleasant disposition, despises his children, scolds his wife, avoids his friends and wonders what is the reason for it all—not realizing that his little democracy has gradually been absorbed by the speed demon of the Twentieth Century, the great god Production. So gradual has been the descent of this autocratic monster—this Kultur of commerce—that it has quite completely destroyed the emotional and spiritual resources of the artist as a man.

Speed is fatal to art. There is no short cut to Parnasus. One cannot learn to play in ten lessons,

of creative art, but the composer of today is almost forced to keep the press hot with best sellers while a new idea is often shelved as not being available.

Jenny Lind once said, "I sing to God!" Poor Jenny! I wonder what the horseshoe at the Metropolitan would say if they suddenly found themselves listening to Jenny singing to God. Even at St. Bartholomew's I fear her message would not get past the rostrum. However, the public was no better in Jenny's day than it is now; and in spite of the fact that we are being told on every side that we are living in a decadent age of art, we nevertheless come face to face again with the same question from which old Pontius turned so surreptitiously. What is Truth? Or to us, What is Truth about art?

In the speeded up civilization of the Twentieth Century, artists are changing as well as art. The artistic ideals of yesterday are doubtless decadent today, and while other ideals and concrete works have not taken definite form, there will something develop that will be a reflection of this Century's idea of Truth. But first we must develop the artist—the man—for we cannot have the product before the idea takes form in the vision of the individual.

The crepe-hangers and decadent-howlers mourn the lack of a modern Beethoven, Shakespeare, Dickens, or Homer; and every new comer in the field of art is compared with these worthies—who have their place in the sun, but if alive today would not produce their own works. An artist is more or less the reflection of his age—of the civilization about him—but the

life connectedly enough to express himself coherently. We are still too Victorian in our ideals, too transitory in our creative faculties; the real unadulterated composer of the Twentieth Century seems yet to be developed. One has but to review the works of the so-called moderns to prove this, for while each composer may have individual characteristics in



THIS IS NONE OTHER—

than the gate of Heaven, says the inscription in the Walnut Street Presbyterian, Philadelphia, over its Møller Organ. This, they think, is truth. If this is the only civilization we have what are we going to do about it? What is an organist going to do with a good organ equipment?

Victorian era has been so suddenly and completely engulfed by the conveniences of the Twentieth Century that it leaves us—we of the world of art—to a great extent flabbergasted, not knowing as yet just where we do stand.

Personally we believe that art is not only not decadent but is advancing with the progress of the rest of the world, and while perhaps we have no outstanding creative genius that is apparent to us, we certainly have an array of technical and mechanical geniuses who have never been equalled or even approached. The world has never heard better organ playing than we have today and it is certain that we have never had better organs. What Bach would do if alive today is problematic, for we are told that most of his best works were conceived under the pressure of necessity. As Schweitzer tells us in his excellent work on Bach, "His sole teachers had been untiring work and incessant experiment."

The work of the great masters is characterized by one outstanding idea which dominates the whole, but the difficulty of the modern composer is to concentrate upon one idea long enough to develop it at all. Too many things are going on in the world today, both political and intellectual, which act as disturbing elements to one's creative faculties. Not that it is necessary to become recluse in order to compose good music, but the creative artist must at least live

which he may differ from another, the general impression seems to be muddled. Just as, proportionately, the artist reflects the apparent muddled conditions of the world. The modern composer has no lack of ability and shows phenomenal development in technical training; in fact most of his compositions show an excessive use of technical equipment. Perhaps if we could boil up all our modern composers into one huge melting pot and draw off the contents we might get a great creative artist; but perhaps—

Let us not, however, be misunderstood as howling calamity just to make a noise. The world is beautiful. Art is beautiful. Civilization is hopeful. As the lines of a modern play run, in speaking of civilization, "What are we going to do about it? it's the only civilization we have."

Let us strive not to be too restless when this high powered business of living gets us in a corner with our backs to the wall, artistically speaking; but let us think for a moment and reflect quietly upon the masterpiece of God's handiwork—humanity. If we carry on faithfully and remember that we seem to be living between epochs or schools of art: if we just hang on a little tighter, work a little harder, do our best and think clearly at all times, the new epoch will imperceptibly dawn and gradually give us happiness like the glory of a new born day.

We Think It Over Carefully

The Lessons of Life are All About Us but We are Up and About
So Many Things that We Haven't Time to Learn

By PETER MARUS



MUSICIAN living in the country has decided disadvantages. Contact with the men who are doing things, opportunities to hear the best in music given by the finer organizations, and the activity of the city itself which furnish stimuli to sensitive souls—all are lacking to those of us who live in God's free out of doors.

But we have our compensations—the twitter of the bobolink, the surge of the sea on the reefs with the eternal question in its roar. I always feel that the swish and noisesome beat of the waves is in the key of B minor. Then a little chipmunk sitting on his haunches, mocking me, has a far finer effect on my soul than the ravings of Ravel or the stutterings of Stravinsky.

Out here in the open where all is in harmony the deep, even rhythmic beat of nature is so dominant that we cannot question it. We are spared the trouble of having to argue whether or not barless or rhythmless music is to be the music of the future; we see that from the beginning rhythm has been God's first law in creation, that completeness demands form, and that it is only chaos which lacks either.

The deepest impression one gets from the flight of a gull, the song of the wood thrush, the flash of the harbor lights, the undulating motion of the tree tops in a light breeze, is a persistent over-powering sense of rhythm. Even now while writing this, the chug-chug, chug-chug of a passing motor boat again forces this impression upon me. I would like to maroon for all summer seventeen (an unrhythmic number) of our modern composers on an island just opposite me. I would leave them a sack of flour, a few fish lines, a box of matches, pen and paper, with the alternative of staying there all winter or writing down their musical impressions; that is, if they had any. The results compared with what they have already produced would startle themselves even more than the rest of the world. They might not be so popular as before in Greenwich village, but they would be infinitely more useful in the world at large. In other words, most of their work is the unhealthy emanation of an unhealthy mind and body living in unhealthy social conditions.

But enough of this, even though I feel very strongly in the matter, for I started to write on a totally different subject.

Living in the country makes one at times long for the flesh pots. So I yielded to the inevitable and took a week's vacation in the city to have a musical gorge. The results I give while they are fresh in mind.

First, the highwater mark was the orchestra. An exceedingly interesting program rendered in a superb manner by an orchestra and conductor abounding in vitality, youth, rhythmic verve, precision, and sensitive musicianship, thrilled me as I have not been in many a year. Would that the organists whom I heard later in the week could have taken a few lessons from this glorious conductor in the noble art of program building, for it seemed as though they never had heard of such an art.

On Sunday morning I attended a very beautiful service in an evangelical church on the Avenue. Music which was devotional, finely rendered by an organist and choir which felt that they were an integral part of the service, brought my soul very near to God. It was all so fine that I could not refrain from telling my friend so. I did not spoil it by asking him the question I have asked other organists, "Why, oh why waste time after a hymn has been announced by playing it all the way through before beginning to sing?" Some men do not know any better, but why the Doctor took a hymn such as "Nearer my God to Thee" and played it all the way through, passes my comprehension.

In the afternoon I passed further up the Avenue to an Episcopal Church where I heard another good choir, but with this difference: the first was an active leader in the service, the second just sang the service. At this Church I came to the conclusion that organs can be made too big. Men who play such large organs should be compelled to listen once a month to other men using the registrations they use in accompanying their choirs. Then perhaps we would not be tortured with 25" Tubas as accompanying stops for choirs.

In the evening I attended a special service at the Cathedral and here I made the discovery that the Roman Church is right in having the service in Latin, as there is then no disappointment when you try to understand why they are singing and cannot. Why does not diction play as important a part as tone in the training of boychoirs? I remember hearing some time ago a well known boychoir in which Stainer's "AWAKE THOU THAT SLEEPEST" was pronounced "Ah-wak tha that slapast, ah raws fra tha dad."

The next morning I was out bright and early to go the rounds of the theaters. From noon until night I went in and out listening to the organs of one large circuit. The organs are all made by one firm, and that a reputable one, but the organists neither God nor man had made, or could make. Granted that the organs were in abominable condition (for I did not hear one without some mechanical defect, or one that was in tune) still there has been some other music written beside the popular music of the last few years, and the thirty-two notes of the pedal

board are there to be played. Not once in that whole afternoon did I notice a right foot off the crescendo pedal, nor did the left go higher than middle C. Some had score sheets, and some had none, but it made no difference as they all played in the same manner, a hodge-podge which they called improvising, based on the harmonies one to five, one to four,

the organ let it be amid a glare of flame. I wish our recitalists would learn to balance their programs and the lighting accordingly. But I have strayed afield from my recital.

The organist played impeccably, in fact I found myself wishing he would drop a note, that I might see the effect upon him. The registrations were



WINCHESTER CATHEDRAL, WINCHESTER, ENGLAND

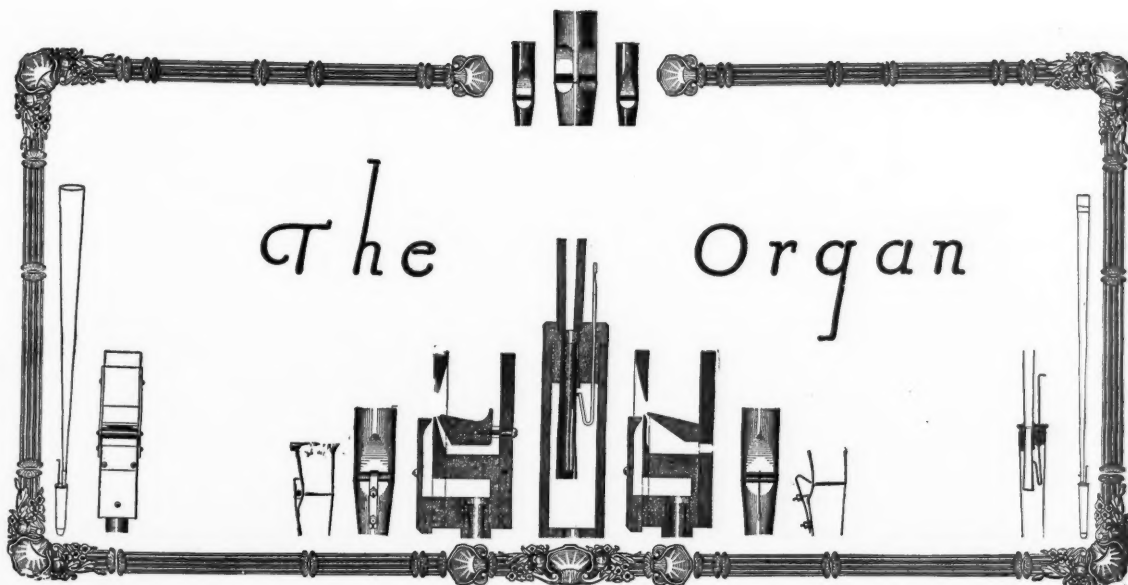
England is the home of great Cathedrals. Winchester dates from the 11th Century. Izaak Walton is buried there. Are cyclists still prominent in Winchester? What a mood this venerable but homely building must inspire. What of the music of its organ and its choir?

and back. The melody was based on ta-ta-tum, tee-tum-tee. I would suggest to the gentleman in charge of the music of this circuit that he give all his organists a month's vacation in which to see if they could get one new musical idea, and that he use the money thus saved to put his organs in condition. To his organists, I would suggest practise in the use of the right foot, as it seems a shameful waste to buy a new pair of shoes when the right one is almost as good as new. Thus ended my theater going, I at least knowing when I had enough of a good thing.

After dinner I set out for a treat, as I was to hear a recital by a world famed organist. I got there early in order to get a good seat, but there was no need to rush as there were only about fifty people present. The church was nearly in darkness and I could not for the life of me see any relation between a dim religious light and the works of Widor, Ducas, or Vierne. They seem to me to belong primarily to the concert hall, with brilliant light and color, and not to a church. Bach in the strong morning light or even a cloudy afternoon: Karg-Elert in the dim, misty twilight: but these others seem to be for the bright artificial night light. And if we play Wagner on

cleverly made although changed much too often and at times in the middle of a phrase. I found myself wondering if he knew what it was all about, wondering what he was trying to say to us, or even if he was trying to express anything. It seemed as if the score represented to him just so many notes to be played and so many stops to be pulled. I went back to the hotel rather disconsolate, feeling cheated. I could still resurrect the thrill of the orchestra, the joy of the morning service; but the loved instrument, the organ, had been a disappointment! When I play on my little two-manual, I endeavor in my feeble way to express the joy and love, the beauty and life, I have seen around me all week: and here it seemed such an empty shell. A pretty shell, but still an empty one.

And as I looked out on my old familiar stars and shining moon, I longed to take them all—the raw, ragged amateurs of the theater, the polished technicians of the better churches—out with me over the marshes, through my pines, down over the fields to the beach, and let the bigness of life creep in upon them until they could see and understand. Then going back might they be able to pass it on to others through the ministry of music.



Under the Editorship of
Mr. William H. Barnes
 Combining the Practical Requirements of the
 Organist with the Science and Technical
 Supremacy of the American Builder

Mr. Barnes' Comment

SERIOUS consideration of all phases of organ building must be given in these columns even though that brings me the somewhat difficult task of commenting on the work of another organ architect. Mr. Brant's scheme for the organ in the Scottish Rite Temple of San Jose is most excellent for the most part except for one very serious error which appears so fundamental to me that I cannot let it pass. I refer to the big-scaled extended Pedal flute on high pressure which he says changes the full organ from "majestic to awe-inspiring". So many matters in organ design are matters of taste. I am criticized because my taste does not agree with some one's else, and I criticize Mr. Brant because I cannot think a big scaled hooty flute will change an ensemble from majestic to awe-inspiring. Mr. Brant quotes Mr. Lynnwood Farnum concerning a Gamba in place of a Geigen or Diapason on the Choir, but he certainly could not quote this authority in justification of a big flute to build up an ensemble. It is absolutely contrary to the best English builders' tradition, who, if anyone, certainly know how to build a

good ensemble and what constitutes one.

I discovered no big flutes used for ensemble purposes in any important organ in England. Mr. Willis places a Hohlflote ordinarily on his Greats, equivalent to a full Melodia, and prefers not to have it used in the ensemble. He would doubtless be horrified at the idea of a big flute dominating an ensemble to any extent. A real en-

semble consists of Diapason chorus, REAL mutations (all Diapasons) and 16', 8', and 4' chorus reeds. Big flute and strings have absolutely no place in it, and only muddy and cut through. I wasn't so sure of this myself before my trip to England, but taste can be educated, even in organ matters. One can't dogmatize on it, and say this is right and that is wrong, but I wish to say very plainly that when we hear the really magnificent ensembles of the best English organs and analyze how they are secured, we never again consider that a big wooly flute can create an awe-inspiring effect. The tone is absolutely ruinous to a really fine ensemble.

Aside from this I have nothing but praise for the scheme, it has many novel, sound, and well considered ideas.

San Jose, Calif.: Scottish Rite Temple

The Author of the Stoplist Analyzes the Instrument

By **LeROY V. BRANT**

MOVED by the Editor's suggestion I submit an analysis of the 3m Estey Organ in Scottish Rite Temple, San Jose, Calif. I shall pass over the matters which are obvious. It was necessary to use heavier wind pressure than I should have otherwise used because the grill is about fifty percent or more material and the chambers are deep. If the chambers permit the free egress of tone and the grill is comparatively open, lower pressures are desirable in

my opinion. If I had this present job to do over again I should place the chorus reeds on 12" or 15". The difference in pressures indicates in a measure the dramatic quality we endeavored to secure. The Great is ponderous, the Swell more fiery with its abundance of reeds, the Choir more religious and suave, the Antiphonal for accompanying and echo effects.

The unification will bear investigating. The second open on the Great was unified because there was not money or space for separate ranks.

It has turned out very well, however. The 39 scale open is unenclosed, the unified open enclosed, consequently the mutations are about right as to volume. Likewise the Tuba was unified. The unit Swell Trumpet is not so good. I prefer a real Contrafagotto on the Swell. As a Pedal stop the 16' Trumpet is good, and with full Swell it is not too big. Unification is a great deal better than no 16' reed on the Swell.

The unification of the Salicional is another matter, deserving a separate paragraph. Here enters one of the fine points of the whole matter. There is a unit Gedeckt in the Antiphonal. It was not considered desirable to unify two stopped flutes. It was desired to have a stringy Pedal 16'. Both these objects were realized in unifying the Salicional. A very beautiful Pedal stop was drawn from the Salicional, and as a 16' for the manual it is better than a Bourdon. The Salicional at 2' is one of the loveliest things in the organ. We viewed the 2' string on paper with fear and trembling. Actually its possibilities for tone-coloring are superb, better than the average Flautina.

Regarding unifying the Pedal open, we originally desired an unenclosed Grossflute but there was no room. We then decided to extend the Pedal Diapason on up, in the same relative scale, which resulted in making the full organ majestic and solid. We can draw everything on the organ except the flute, then bring on the flute, and that which was before majestic becomes aweinspiring. I most heartily recommend this practise, for this flute is valueless for solo use or in small combinations. Its function is to build up the full organ, and in that function it is 100% perfect.

Unifying the Choir Dulciana and the Antiphonal Gedeckt are obvious. Mr. Lynnwood Farman recommends a Gamba on the Choir instead of a Diapason or Geigen. Mr. Wallace Sabin also recommends this. Following their suggestion, I believe we have done the right thing.

The Flute Celeste should be placed in the rear of the auditorium, for dramatic purposes in echo effects. The Dulciana Celeste is the usual thing. For the Swell celeste, it was a question whether it should beat with the Salicional or the Viol. Having a churchly Celeste in the Dulciana, an ethereal Celeste in the Flute, I decided to have a very restless and somewhat brilliant Celeste, and accordingly used the Viol. This point I believe to be important.

The Antiphonal English Horn gives a somewhat mournful contrast to the French Horn in the Swell. The Antiphonal is a hundred feet from the main organ. The Vox Humana is of more use in the Echo than in front.

My Flute Celeste, thanks to Mr. Jamison, is of Waldfloete type, not stopped, and gives just the desired color, without the deadness which might come from a stopped Flute Celeste.

Shutters open on the stage as well as into the auditorium. By means of switches it is possible to leave the auditorium shutters closed and operate the stage shutters only; both can be used together when desired. All shutters remain closed when disconnected from the shoes, and when the power is off. This is not only beneficial from the standpoint of dust but in case of fire the organ would be less liable to damage from water.

The Sosenuto on the Choir, through couplers also affects the Swell. It is simple in operation and has the effect of the damper pedal on the piano. One is able to roll a long chord, hold it with this pedal, and play on the Swell or Great with both hands against it. One may sustain the eight Dulcianas and play on the Swell, or by coupling Swell to Choir, one may hold the Swell strings and use both hands on the Great. The effects are excellent with Dulcianas or Strings sustained; other colors do not adapt themselves to this use. The cost of adding this feature was I believe \$50. The coupler Choir to Great 5 1/3' permits many unusual effects.

Manual pistons work on the plan of a reversible, and affect manual stops on first operation, and pedal stops on second operation. That is, one may change all manual stops without affecting the arranged pedal, but if it is desired to also change the pedal this may be done by depressing the same piston a second time. For this idea we are indebted to Mr. Jamison and Mr. Sabin. The manual pistons do not affect the intermanual couplers. One disadvantage to the system exists in our organ, which should be remedied in the future: If one depresses No. 1 piston once, bringing on the manual stops but not Pedal stops, and then by hand (not by another piston) makes some other change, then goes back to piston No. 1 to bring back to organ to the previous arrangement for No. 1, he will get the Pedal change before the manual change. If he has used another piston in the meantime he will get the manual on the first depression. While this is not as complicated as it sounds, it is undesirable.

Over two years were spent by Mr. Jamison and myself on the specifications, and I may truthfully say after

*It is hardly probable any man will again experiment with a mechanism so faulty when the Double Touch Piston has every possible advantage and no disadvantage of any kind whatever. It is the purpose of these pages to throw the spot-light of publicity on both error and success, so that the former may be the more readily discarded and the latter more universally recognized.—THE EDITOR.

several months of playing the instrument that with one important exception I should use practically the same specifications if I were to go through the matter again; the one thing I should change would be this: I should spend several hundred dollars to make the chambers more nearly soundproof. The crescendo and diminuendo are not as effective as they should be for the reason that the chambers which were built into the building have too thin walls.

Should the specifications interest any reader I should be pleased to answer any questions concerning them. My address will be found in the Directory pages of this magazine.

SAN JOSE, CALIF.

SCOTTISH RITE TEMPLE
ESTEY ORGAN CO.

Stoplist by Mr. LeROY V. BRANT
Specification Consultant: Mr. J. B. JAMISON
Completed in 1927

(If any readers are still unacquainted with the few and very obvious abbreviations used in this stoplist they are referred to page 228 of the August 1926 issue.)

	V.	R.	S.	B.	P.
P	1.	1.	14.	13.	44.
G	7.	7.	12.	5.	559.
S	13.	16.	21.	8.	1168.
C	10.	11.	15.	5.	807.
	31.	35.	62.	31.	2578.

PEDAL: V 1. R 1. S 14.

1 16	DIAPASON f No. 17-G
2	DULCIANA pp No. 50-C
3	SALICIONAL mp. No. 31-S
4	MAJOR FLUTE f No. 19-G
5	BOURDON mf uex 5" 44w
6	GEDECKT mp No. 43-S
7 8	Salicional mp No. 31-S
8	Major Flute ff No. 19-G
9	Bourdon uex No. 5
10	Gedeckt mp No. 43-S
11 16	TUBA fff No. 25-G
12	TRUMPET ff No. 37-S
13 8	Trumpet ff No. 37-S
14 4	Trumpet ff No. 37-S

GREAT 8": V 7. R 7. S 12.

15 16	Diapason f No. 17
16 8	DIAPASON ONE ff uex 73m
	Scale 39
17	DIAPASON TWO f 97m
	Scale 43
18	GEMSHORN p 73m
19	MAJOR FLUTE ff 85w16'
20	MELODIA mf 73w
21 4	Diapason Two f No. 17
22	HARMONIC FLUTE mf 73m
23 2 2/3	Diapason Two f No. 17
24 2	Diapason Two f No. 17
25 8	TUBA 10" fff 85r16'
26 4	Tuba fff No. 25



LUNGS THAT ARE MADE INSTEAD OF BORN

Making wind chests is only one of the many intricate jobs that must be handled with infinite care of detail if the resulting organ is to be an artistic product. Wood-working of the highest order is required, and materials likewise must be of highest grade. The Möller Factory, from which the photo is taken, had grown to 26 rooms such as the above, many of them much larger than the Wind-chest Room, before Mr. Möller celebrated his 50th anniversary several years ago. In addition there are the executive offices, boiler room, dry kilns, and tremendous lumber yards. One of the most wholesome experiences for a purchasing committee is to go through one of America's modern organ building factories and view at close range the intricate job of building an organ; the present evil of looking for the most return for the least money would vanish and instead a purchasing committee would select its builder for the style and "personality" of his product, keeping price out of the question until the vital points have been settled. At present the majority of our builders are giving too much for the money they receive. We of the profession are partly at fault. A visit to your nearest factory is urged for each reader.

SWELL 6": V 13. R 16. S 21.
 27 16 Salicional mp No. 31
 28 8 DIAPASON PHONON f
 73m
 Scale 43
 29 VIOLE D'ORCHESTRE
 mf 73m
 30 VIOLE CELESTE mp 61w
 31 SALICIONAL mp 85w16'
 32 4 Salicional mp No. 31
 33 ROHRFLOTE mp 73w
 34 FLAUTO TRAVERSO p
 73w
 35 IV MIXTURE f 244m
 36 16 Trumpet ff No. 37
 37 8 TRUMPET 10" ff 97r16'
 38 FRENCH HORN f 73r
 39 OBOE mf 73r
 40 4 Trumpet No. 37
 Tremulant

ANTIPHONAL 5":

41 16 Gedeckt mp No. 43
 42 8 SALICIONAL mf 73m
 43 GEDECKT mp 97wm16'
 44 4 Gedeckt mp No. 43
 45 2 1/2 Gedeckt mp No. 43

46 2 Gedeckt mp No. 43
 47 8 VOX HUMANA p 73r
 Tremulant

CHOIR 5": V 10. R 11. S 15.

48 16 Dulciana pp No. 50
 49 8 GAMBA mf 73m
 50 DULCIANA pp 101m
 51 DULCIANA CELESTE pp
 61m
 52 TIBIA PLENA mf 73w
 53 CONCERT FLUTE p 73w
 54 4 Dulciana pp No. 50
 55 WALDFLOTE mf 73m
 56 2 1/2 Dulciana pp No. 50
 57 2 Dulciana pp No. 50
 58 1 1/2 Dulciana pp No. 50
 59 8 CLARINET mf 73r
 Tremulant

ANTIPHONAL 5":

60 8 DIAPASON f 73m
 English
 61 FLUTE CELESTE 2r p
 134m
 62 ENGLISH HORN mf 73r
 Tremulant

COUPLERS: 22

To 16' 8' 4'

PEDAL: Vl. R 1. S 14.

Great SC GSCX GSC
 Swell S S S
 Choir SC SC SC

X-C-G 5 1/3'

All the above couplers control also the Antiphonal Organs

PISTONS: ABSOLUTES 28

G 7. S 7. C 7. T 7.

Tutti Cancel

CRESCENDOS:

G. S. C. Register.

Antiphonal shutters controlled also by the above.

Onoroffs controlling the side or top shutters of each of the three boxes in any manner desired.

REVERSIBLES:

G-P. S-P. C-P. S-G.

ACCESSORIES:

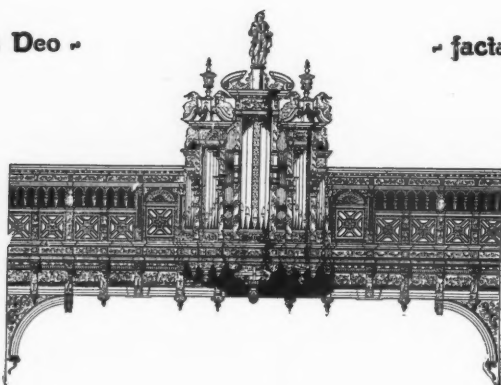
All shutters to Swell shoe

Sostenuto on Choir:

Full Organ

• gratias Deo •

• facta non verba •



The Church



Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are Applied to the Problems of the Organist and Choirmaster

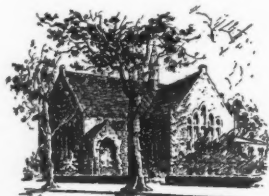
Mr. Dunham's Comment

VERY RECENTLY we passed through the ordeal of accepting applications for a position of organist and choirmaster. There were about a hundred candidates, for the post was a rather good one.

Our part in the task was to classify and tabulate these applications placing at the head of the list the most promising. The committee was most concerned to obtain a man who seemed to possess a common-sense, business-like personality, leaving the musical values to be judged by myself. This proceeding, by the way, was a far more logical one than that which is usually adopted by music committees in churches.

Needless to say there were a great many candidates whose musical ability and experience, so far as could be judged by material submitted, were entirely adequate and satisfactory. The reflection of the personality and those qualities of culture and suitability, which were necessary, as depicted in these letters were interesting and amazing.

It has been said that organists are poor business men. We have been in the past rather of the opinion that this was not generally true. But in the light of this recent experience we cannot but revise our views. These letters were, as a whole, the sort that a high-class business man would quickly consign to the waste-basket. They were often poorly written, even illegible, filled with misspelled words, incorrect punctuation and faulty grammar, and most crudely expressed. The minister of the church in question, being a man of marked refinement and acumen, was patently not the sort to be content with individuals whose command of elementary English was so decidedly inferior. Of the better letters we found many times an attitude of patronage, as though the writer was conferring a favor by submitting his name. The names were easily sifted down to a small group of accept-



able candidates who received the consideration of the committee.

If we might be permitted the opportunity to indulge in a little advice to our colleagues we shall venture a few suggestions. We do so with fear and trembling. Advice is often the very thing we humans least relish or follow.

Use a typewriter; few write a notable hand.

Incorporate in your letter of application the accepted form of address and paragraph.

Learn to spell and punctuate; a good dictionary and an English Grammar should be in every musician's library.

State in the first letter your qualifications. It is not good business to inquire details of the position in view before you present a statement about yourself. There should be an account of the periods of study, the practical experience, and the references you wish to submit. This will save time and assure you at least a consideration.

If possible enclose a photograph and programs. The expense of inviting a candidate without any idea of his appearance is seldom borne by committees. Programs may excite interest if they contain good material.

Submit your application without apology, but without the attitude of superiority. The least touch of conceit in a letter is fatal. On the other hand, nobody wants a man who lacks self-confidence.

If you are looking about for a new position it might be well to consider this friendly advice and write your first letter in a manner which will command respect and possibly consideration.

The Church School

An Opportunity for the Organist to Make Himself More Valuable To His Church and Develop a Musically Better Future

By ROWLAND W. DUNHAM



JUST WHAT is the purpose of the Sunday School, or, if we must be up-to-date, the Church School? There is the ethical element which concerns itself with morality and behavior. There is the educational element. Then there is the religious element, presumably paramount, which seeks to develop the worship instinct inherent in us all. The Sunday School is in theory a training school for our future church members.

Investigators in the field of religious education tell us that the methods of today have not kept pace with those in secular education. Much stress has been laid upon the need of revising the entire scheme of things in the Sunday School. The efforts of these trained authorities have not been in vain, as we know by the changes for the better that have come about in courses of study and general approach to the subject. In the department of music there have been new ideas in the way of a more ordered service and a better selection of hymns.

In education today emphasis seems to be placed upon the encouragement of individualistic tendencies. The great question that may be raised regarding this method is the danger of the child following the line of least resistance; in our making things so easy for him that all the old-fashioned (and apparently obsolete) ideas of authority and discipline have been relegated to the ash-can. In at least the music of the modern Sunday School, equipped with these newer books, we can find much to commend and some things that could bear revision. The inclusion of much of the best in hymnology is a real feature. The attempt to devise a service of religious and literary significance marks a notable advance over the past.

When we began to use the term Church School instead of Sunday School the dignity of the new word portended a real change in characteristics. This change has not come about in all respects because the old atmosphere of the past hovered about. If we shall have a true Church School we must consider an ideal that shall be worthy and logical.

It seems to us that the type of service that is needed is a more or less modified church service. The room or the building should be ecclesiastical in architecture and in furnishings, the rooms for class instruction being

entirely apart and adequate. The organ should be used exactly as in the church service. The choir loft will provide space for a choir of some twenty or thirty singers. These singers must be organized and trained to do the parts of the service which need choral rendition. The person in charge of the service should stand behind the pulpit as the minister does in a church service. It may be readily seen that a special chapel is not required for such a service. The church auditorium will be quite as useful, but there is a distinct advantage in the possession of a smaller room or building for the services of the young people.

Such a type of service is the ideal toward which we must eventually point if we are going to live up to the name we have substituted for the old, if we are to prepare our children for church membership. In such a service the music would be church music. The regular hymnal should be used regularly. Responses and music features are to be found in abundance among the current publications of our American music publishers. Most of the hymnals contain the standard hymns which should be sung and studied. Any Church School will find it profitable and interesting to be instructed concerning them and to be required to memorize many of the fine poems and tunes that are the heritage of the church.

In such a service there would be the atmosphere of worship. The de-

votional side of our life is being neglected. The greatest opportunity presents itself to the Church School in this respect. Properly carried out the classes would depart from their period of instruction in a frame of mind which seems to be difficult to engender with the ordinary method of procedure. At the close of the Benediction with a choral Amen, a silent and orderly departure with soft organ music has a palpable advantage over the wild rush that often succeeds the usual opening service.

The objections to this sort of service are many and are all refutable or more than balanced by the tremendous gain in reverence and real church preparation of this ideal. The idea that the children would not like this form of service is in line with present-day disciplinary notions. Such a service will, on the contrary, prove to be far more attractive to the boys and girls than might be suspected.

The exclusive use of standard hymns in the Church School offers another source of objection. We endeavor to confine our efforts to religious lines in the school in all but our music. Here we urge the children to shout tunes that would do well for a fox-trot. We could mention several "new" tunes for familiar texts that have all the rhythmic lilt and cheapness of structure that is found in modern jazz. Do the words which accompany such tunes eliminate their inherent coarseness? Not at all. And we know many so-called hymns that have found their way into the books prepared by the experts whose literary form and ideas fall far below the standard that we ought to demand for the service of God. If we accept such material for our children we must not wonder at the irreverence that we find among them.

Many of our schools today boast of an orchestra. Instrumental music was for years barred from our churches as secular. Now that they have been permitted to sound we may go to the other extreme and countenance anything or everything except the most extreme dance music. The orchestra in the Church School can be an actual detriment. A lively march or two-step is not out of place at a dance or theater. Just what purpose it serves before a service, supposedly religious, is certainly questionable. There are many who insist we want more pep and enthusiasm in our Church Schools. How far that may go without injury is also questionable. The zip and hurrah style of a Bab-bitt does not belong to the church, and a church or a Church School which attempts to use it must lay itself open to the charge of secularizing its religious purpose. The exaltation of true devotional fervor is quite another matter. We do not

MR. HENRY HALL DUNCKLEE NATURE IN SONG AND STORY

The Hills

Johnson—Forest Vespers
Johnson—Exultation
Faulkes—Ein Feste Burg
"I Will Lift Mine Eyes"—Smith
Bass: "Pilgrim's Song"—Tchaikowsky
Henselt—Distant Land
Trio: "Lift Thine Eyes"—Mendelssohn
Borowski—Chanson de Mai

The Sea

Warner—Sea Sketch
Buck—Shunshine and Shadow
Buck—On the Coast
Schubert—Am Meer
Sterkel—Happy Voyage
"Jesus Saviour Pilot Me"—Campbell
"If on a Quiet Sea"—Shure
Duet: "When Winds are raging"—Spross

The Garden

Lemare—Six Picture Scenes
MacDowell—To a Wild Rose
Diggle—In a Mission Garden
"The Lord Planted a Garden"—Wareing
"The Master hath a Garden"—Crimp
Solo: "In the Garden"—Miles

The Creation

Wareing—Sovoyard Chant
Hollins—Spring Song
Stebbins—A Song of Joy
Haydn's Creation
Gerhardt—Fest Praludium
Haydn's Creation
"God of the Dew"—Whitmer

need to be doleful or soporific to remain within the bounds of good taste or the spirit of religion.

As for the present crop of special hymnals for Church Schools, they may be used because of their convenience. The kind of service we have suggested needs no such help. Many of them contain objectionable matter. The musicianship of the editors is often atrocious; tunes with weak melodies and incorrect harmony abound; the services are not adapted to the average school. The best part of the book is usually the standard hymns that are already in the church hymnal.

Music for the smaller children is a field which has not been well exploited. Any experienced musician knows that the musical powers of these little ones is limited. Most of the available material has been manifestly written for the brighter children who carry the music along, with the teacher holding the melody with them. Such music should contain the simplest of intervals and should be in the most elementary rhythm. The tones need have a range of but five or six notes in the middle of the easy tessitura of the child's voice. We need a collection of such hymns for these children.

It is conceded by many that the future of the Christian Church is in the balance. Certainly in a country like this with nearly sixty per cent of the people never attending any church, there must be conceded ample ground for some conjecture. If the church is to survive there must be a concentrated movement within the membership. The question of method, too, is debatable. Shall that of the evangelist be used; shall those outside be attracted by advanced notions of entertainment featuring the services; or shall there be an emphasis upon that primary function, worship?

Recently we heard an educator commend the wisdom of present efforts to have week-day religious education. This appears to be the most sensible solution of the purely instructive element. With such a plan there could be but one reason for a Church School—to nurture and inspire worship: Sets with parochial schools are correct in theory. The Roman Catholic Church with its instruction in the hands of well qualified teachers has its Mass for children on Sunday morning. The Protestant Church will profit tremendously when it also has its Service for the boys and girls. It would seem that such is the obvious outcome of the late study of religious education.

We may be, therefore, optimistic in regard to the eventual form which the Church School may assume. And we may easily anticipate a day when the youth of our churches will graduate from the junior to the adult or senior



MR. ROBERT HALL ELMORE

Of the Central Baptist, Wayne, Penna., one of our youngest subscribers. He was born Jan. 2nd, 1913, in Ramaputnam, India, but discovered America the next year and has liked it well enough to stay. He has finished grammar-schooling in Lincoln, Neb., and in spite of his advanced age he remembers having studied organ with Messrs. D. F. Easterday, W. R. Chenoweth, Ralph Kinder, and "Pietro Yon one month, ad infinitum" he says—apparently rather approving this severe master's instruction. He also has a bit of piano, violin, and flute up his intellectual sleeve. He has ten recitals to his credit, three mss. compositions, and essays on the Life of Chopin and Life of Mozart. One of his most recent programs was in a choir concert when he played works of Ravanello, Shure, Yon, Bach, and Franck.

service with an understanding of the philosophy of the Christian faith and a devout desire to really worship. At present they come, when they come at all, with little idea of the reverent spirit. Can we wonder that our congregations are restless, inattentive and unprepared for participation in the worship of God?

Opportunity

By JOHN S. THOMPSON



EWE OF US investigate the truth of the fabled infrequency of Opportunity's knocking; I write to refute the adage. I am a student of music, not spending my whole time at it, but am giving here a few of my experiences and the opportunities I have had, in order that it may possibly encourage and offer inspiration to such as myself—students.

I had studied piano prior to graduation from High School, and had often thought of studying the organ, but had made no definite plans. My piano teacher was somewhat familiar with the organ, but I knew that she did not specialize in it. However, I broached the subject to her and she seemed favorable to helping me all she could, and forthwith I began my organ study.

My study kept up for about ten months when I was obliged to cease. However, during this winter the local Y. M. C. A. had planned a series of Sunday afternoon meetings in a nearby church. I was requested to play the organ for these meetings and although somewhat shaky, knew it was OPPORTUNITY knocking again, so I accepted.

The following spring an organist in town was taken ill and I was offered the position of substitute for an indefinite period. The service was not complicated, and the work did not require much of the organist, but it made me realize the inadequacy of my preparation.

I had been singing in a choral society, the director of which is one of the best of the country's organ teachers. This man seemed so far above me that it never dawned on me that I should have the opportunity of studying with him. However in talking the matter over with a friend of mine, he urged me to talk to a pupil of this organist with whom he was acquainted. The outcome of this interview was that I wrote to the teacher in question who finally arranged a period for me. This has been my biggest OPPORTUNITY, and one for which I can never be too thankful.

The organist for whom I had been playing returned after about a year's absence, and I spent the next few months doing substituting in various churches. It was in doing this substituting that I gained a great deal of experience. On one occasion I was asked to play at an Episcopal Church equipped with a fine Hook-Hastings three-manual organ. Although having never played a three-manual organ, and being less familiar with the Episcopal service, I accepted the OPPORTUNITY, did some hurry-up study, and prepared for the eventful Sunday. It was all quite a dream to me and the Sunday went as some dreams do—without my remembering a thing, outside of the fact that I played. I again substituted at this church sometime later.

Then came another big OPPORTUNITY. A local Episcopal Church was without an organist and I applied. The Church had also secured a new choir-master who had heard me play at the Y. M. C. A. meetings and was a factor in my securing the position. I am still at this church, enjoying my work, and keeping my eyes open for more OPPORTUNITIES (plural). However, if I had not accepted the opportunity to substitute at the particular Episcopal Church when I did, it is doubtful if I could have secured my present position.

OPPORTUNITY knocks not once but many times, and the oftener we open the door, the more it continues to knock.



More Better Organs

Not Such bad Grammar as You Think but Much
Worse Organs than You Think

By ROY L. MEDCALFE

BY THE PEN of our distinguished colleague Mr. Edward Cadoret Hopkins we have the following pertinent paragraphs concerning improvement of the theater organ of the future. In submitting his manuscript to our Editor we cannot suppress the desire to preface his logical suggestions with some of our own opinions, although as an organ builder we scarcely know the difference between a pipe and the blower.

If the individual organist would do a little missionary work with the theater managers, who are the buyers of organs, it would help. If the purchaser of the organ realized that the only part of the commodity purchased truly worth considering is the tone producing unit, it would help. If he stopped to think that the patrons cannot possibly hear a beautiful console nor an impressive organ screen, he would put more cash into the organ chamber furniture. Granted that universal unification, extra manuals, fancy screens and multi-colored stop tablets have their value, does any patron buy his theater ticket or enjoy the music of the show any more on account of these? There are some managers who consult competent organists when purchasing a new instrument, others have no time to think of the matter, except from what they choose to think a business standpoint; we all know they are mistaken. Ar-

tistic consoles are not to be had for small sums, though I know of an addition being made to a recent installation by the house janitor—and he made a good job of it at very little cost. An extra manual is much to be desired by the organist, and to some

extent helps the musical results, but first let's have some pipes—the player will find means of using every one of them. A manager who opened a box containing his new Estey 2-15 Luminous Stop Console registered most deplorable disappointment because it was so compact, but is now mighty proud of his organ. Some day your Correspondent is going to have a console with nothing visible except the keys, stops, and a music rack; the remainder of the fifty thousand dollars will be in the organ chambers.

Better Organs for Theaters

Buyers Consult Organists for Church Organs but Theaters Ignore
Their Organists and Buy Blindly—and the Results
Aren't What You Could Call Wholesome

By EDWARD CADORET HOPKINS

NOT MORE EXPENSIVE organs but better ones. Goodness knows the things cost an inordinate amount of money now, considering their limited capabilities for anything else than popular orchestral imitation. Perhaps in other sections of this broad country the Mighty Doodle-box is sold on terms that permit a small amount of the outlay to find its way into the organ instead of into the overhead of the big sales-companies, as it does on the Pacific Coast.

The idea here is to trace the origin and evolution thus far, of the organ as we know it in the theater today, and to point out the best way that it might be improved, with no further expense than a little judgement on

the part of the designers of the future.

As early as 1911 it was discovered that in the dark of the Film Theater the organ was an instrument of peculiar utility, effectiveness, and charm. In Los Angeles we had a fine three-manual (Straight) Organ in Woodley's Theater on Broadway near Eighth St. Tally, whose shows in those days were of the best in his class, erected a unique theater immediately opposite Woodley's, where he installed a four-manual concert organ that was the wonder of the motion picture industry for many years after. Here also was installed the first orchestra pit on an elevator that we can find record of, and in spite of the sad fact that all music in this house was strictly non-union, a high class of con-

cert music was maintained that augured well for the future of the new art of photoplaying. This organ (Murray M. Harris) had forty-eight sets of pipes; the Solo Organ of eight registers was on ten-inch wind-pressure. The unenclosed Great was its least theatrical department; the swells were slow and none too effective. Together with the low ceiling these acoustic errors made the organ more imposing than interpretive of human emotion. Only the most skillful performers could be trusted with the instrument. It was never-the-less one of the finest pioneer efforts of the entire industry and deserves to be remembered as constructive.

Other theaters were quick to imitate these leading exhibitors. But except for the big eighty-five Austin in the (then) Temple Auditorium which was later taken over by Clune for his exhibitions, there has never been a real concert organ of any size or character installed in a Los Angeles theater since—until the Shrine Auditorium erected a Moller Organ last year. (The Temple organ was built in 1905, primarily for the use of the Temple Baptist Church which worships there.)

Meanwhile, Hope-Jones was working out his plans for an organ that would be the equal of the ten-man orchestra so common in the theaters in that day. His idea of eliminating everything except the essential instruments was so totally foreign to all preconceived notions of organ building that few of the men trained in legitimate work would even consider the possibility of the Unit "orchestra"—the one-man orchestra—ever becoming a success. The Unit Organ in the church and concert hall had been given a contemptuous dismissal by the devotees of the traditional standards of the organ world. Young men of musical talent were asked to try their hands at the new instrument and many of them succeeded so well in producing novel effects and characteristic color combinations that the theatrical brotherhood recognized at once the value of a radically new and different style of music accompaniment to the films. The picture of that day was a thing of awful crudenesses, and it must be admitted that the Unit Organ as Hope-Jones conceived it was far ahead of it in artistic possibilities. But time and commercial considerations have played havoc with the designs so carefully drawn by that erratic genius. I heard one that he himself had finished when it was installed, and it was as charming as it was unique. But the blaring jazz organs that now masquerade under the name of the great organ builder are the cheapest imitations of his intentions, so far as musical results are concerned. Only when well smothered by some means or other are the tones

capable of meaning anything to a musical ear. Now that the films have been improved to the point of artistry, demonstrated in such works as "Faust," or "The King of Kings", it is high time that we had some improvement in the pattern and voicing of the standard theater organ.

The first improvement should be in making the three-manual console the equipment for every house that cannot afford a four-manual installation. It is not generally known that there are often no more pipes in the three-manual instrument than there were in the two-manual across the way. The additional keyboard gives one a much more flexible control of the resources of the instrument. That is all.

More than two boxes are a luxury; but there should be more and better pipes in each box. The first additions should be of three soft ranks to the Brass or Solo side of the organ. A Gemshorn, Lieblichgedeckt, and Celeste (either a Gemshorn or a Flute) would give such increased flexibility to the ensemble by reason of their charming tone qualities and the fact that they are to be used to accompany the so-called accompanimental Strings

and Reeds, that I wonder no one has demanded them before. The Quintaten and other fine organ tones also have possibilities in combination that would repay study on the part of the photoplaying fraternity. But we are not desirous of putting the concert organ back into the theater. Let us retain the unique instrument, but let us have it brought to perfection. Increase of mere power in the individual ranks is not going to be effective beyond a certain point. Let the Solo or top manual be unified to the limit—the present tendency is to do the opposite. Confine the unification on the Great Organ to the build-up of a massive but well balanced concert organ. Then place on the Accompaniment only the most necessary of all the borrows suitable for that manual. This will reduce the number of useless borrows in any Unit Organ to the point where good money may be spent on the pipes, instead of additional cables and relay connections. More Couplers and a Register Crescendo can very well be added. No other alterations than these, together with better voicing, will improve the present instruments very decidedly.

We Go a Rambling

And Visit the Theaters of Glasgow, London, and Paris Where
We Stumble Across an American Organist, But We
Fail to Hear Anything Very Different



ENTERTAINING ourselves by visiting other localities than our own sometimes awakens our minds to a realization that we do not have a monopoly on progress—that is, if we have assumed any such monopoly. Sometimes we learn of things which show us an advantage of following the lead of other countries, or even of other sections of our own land. An instance of the latter type can be traced in the modern picture house presentations which include a prominent featuring of the organ. Developed on the Pacific Coast, where traditions did not stifle the budding of a new art of organ playing, the idea was later attempted in Chicago with self-cultivated Western players as examples, then it spread throughout the Central States. Finally it seeped into the assured center of American progress, Manhattan, where now are to be found picture theater presentations as elaborate as exist.

Then again we may discover through a tour that our own progress in certain fields has been recognized in other places, and that, unrealized by us, our ways have been copied. This condition seems to be the case

as far as entertainment is concerned. An American tourist expecting to get distinctly local color at entertainments in foreign lands is apt to encounter much, perhaps too much, of the usual American fare. Go to a vaudeville theater in London and you will find perhaps a third or more of the program spoken in a recognizable American accent, and much of the remainder carried through without much that is new to us. At one such theater two acts on the bill I had seen before, and when I was set for hearing something characteristically English, too many Americanisms to pad the program robbed me of my feeling of being a visitor. But pardon, I must remember that the bill was for local consumption without reference to myself or other curiosity-seeking foreigners. And the music? So much of it consisted of the New York output that I felt quite at home. What wasn't imported was of similar stamp.

If less than 20% of a show satisfied my craving for local color, the behaviour of the audiences attracted my interest greatly. I had heard that the English were very much restrained, or perhaps unresponsive to anything but the most dignified intellectualized

type of humor. I observed however to my great delight the audience being convulsed with riotous laughter. At times I really had to laugh at them instead of with them, so hilariously could they respond to jesting. Not such a bad lot, eh?

Listen to a dance orchestra; are you going to hear old stuff? Oh, no! You'll hear American jazz. Will it be played without that American rhythmic vivacity? If you think so you're wrong again, that is, if we are discussing good orchestras and bands only. At one English coast resort I heard two English orchestras of unusual size, which played jazz as excellently as I've heard it in America. The best theater orchestras both in England and Paris also played it exquisitely. A small street ensemble in Paris consisting of two accordions, cello, traps, played with such fine rhythmic interpretations that we listeners thought it decidedly worthwhile to return to that corner on repeated occasions. And the people? You'll see more fancy wriggling Charlestons in the dance halls of England and on the walks of Paris than in the U. S. A.

Go to any one of the leading cinema houses in Paris, or in some of the leading cities of England and Scotland, and you will see American films mostly, with music quite up to the American standard. The orchestras, many of them of favorable large size, cue their pictures and put on overtures in the way customary to us.

Whatever the developments of the past, today the English cinema business is patterning after American standards. Theater owners and managers who have visited America advise their colleagues to make the trip across the Atlantic. I heard an owner urge even an organ builder to cross over to see how the theater organs are built and played in the States.

Wurlitzer unit organs have been placed in theaters in a number of cities, and the organists are featured in solos similar to the variety known to us. Some of these organists are probably Americans, but a crop of imitators is being developed. In London I heard one performance not unlike our American product. The audience responded well. In Birmingham the West End Theater advertised a Mighty Wurlitzer and London player. I invested in a seat, and heard some facile picture accompaniments. The spot-light solo was well performed but the soloist overdid his job, both as regards length of performance and display of self. His use of traps was more extensive than is customary with American organists, sometimes with good effect, sometimes with too frequent and uncalled for use of Timpani roll. At Glasgow up in Scotland I was advised to attend the Picture Theater, where my time was well repaid by an excellent handling of

the Wurlitzer, both in picture accompaniments and in solo. The audience quite keenly enjoyed the solo, and responded with insistent applause. Traps were again in evidence, but were handled with better taste. This was the best Wurlitzer playing I heard on my tour.

But at Shephard's Bush Pavilion, out in the West end of London, I heard something unique, satisfying enough to call for three visits. This well appointed theater has a Compton organ, installed about four years ago, before the unit type of theater organ had its introduction. The instrument is departmental in lay-out, with some unifications. Voicing is superb, and the percussions and traps are as effective as can be heard anywhere. Evidently this builder has been at work evolving his own ideas without the help of American models. With an ensemble built up from several dozen actual ranks, including some unique Mixtures and other features, the specification of this organ is worth study. The stoplist and console photo were published in THE AMERICAN ORGANIST for January, 1926.

Quentin Maclean principal organist here represents about all that could be desired in a theater organist—talent, training, musicianship, adaptability. Maclean's metamorphosis into a theater organist is worth notice. With an early training in the organ classics, having been a pupil of Straube in Leipzig at one time, Maclean's first theater playing was such as to attract conventional church and concert organists. His theater playing was in the nature of an organ recital. Given encouragement to adopt a more popular style, he has developed into an excellent portrayer of screen action. He plays jazz most delightfully, and his subtle caricaturing of comedy action is an entertainment in itself—all done without resort to slapping of the keys or similar vulgarities. Maclean's style of performance would be a splendid object lesson to some of our best reputed theater players.

Strolling in Paris along Boulevard Clichy in the Montmartre section, I chanced upon a big cinema house. In reading the posters this attracted my eye:

LA CELEBRE ORGANISTE AMERICAINE

MISS MARGUERETTA FRENCH

dans un recital aux Grandes Orgues
Further information revealed that the person was Miss French of Loew's 83rd Street Theater, New York City, a pupil of Frank Stewart Adams, and a prominent member of S.T.O. Miss French was substituting during the summer for the regular organist of the theater.

The organ is an Aeoline of an earlier build, quite satisfying tonally as an organ but not adaptable to cine-

ma requirements. Nevertheless Miss French's handling of it was admirable. Her playing was neat and clean, all done from memory. Moments of comedy were caught. Some of the jazz atie slur trick. One notable characteristic, and one which I have at times observed with interest, was the effectiveness during long neutral intervals of quiet pieces having a lilting rhythm. The unobtrusive gentle tapping of feet here and there throughout the audience gave evidence of a oneness between organist and audience. Rhythm after all is an essential aesthetic factor in unifying performer and listener.

As a solo feature—for this theater has organ solos with spotlight, "lift" (see English dictionary) applause, bows, encore, and more applause—Miss French played a melodic bit which is a standard favorite with continental audiences. Unlike most solo organists who quickly grasp any show of applause as a signal for an encore, Miss French made an exit. An insistent applause with whistlings from all over the house was needed to coax out the soloist, who responded by singing to her own accompaniment a sentimental product of one of the New York music mongers. It was well liked also. The orchestra, a large one of admirable quality, cued the scenes well, quite up to the American standard.

Report has it that there is only one other Paris cinema house with an organ—an inadequate affair in a large downtown cinema which I did not attend. In France the organ as a theater instrument has not gained much headway, but judging from its reception at the Gaumont Palace, one cannot help but expect developments in this field in the near future.

—CARLETON H. BULLIS



THE FALL season will soon be here when the Society will again resume its monthly meetings and socials. It is hoped that all the members will give their own hearty cooperation so that these meetings may be successful and the Society active beyond all previous years.

And the coming of the Fall season reminds us that the last event of the past season has not yet been officially recorded in print. That event was the annual dinner and dance, held at Henris Chop House, 80th Street and Broadway, when about forty members and guests attended. The guest of honor was Mr. Ernst Luz, music director of the Loew Circuit, who gave an interesting after-dinner talk. Miss Vera Kitchener and several others also gave short after-dinner speeches; dancing was enjoyed until 3 a.m.

A. F. A.



Industrial Digest & Professional Record

Advertising Talks

A Discussion of the Psychology that
Dominates the Advertising
Art and Science



UNDER the direction of Prof. George B. Hotchkiss the Bureau of Business Research of New York University made a study of the attention value of advertising. The results are reported in a bulletin which shows that taking a black and white full page as a basis at 100 per cent, a quarter page has 47 per cent as much attention value, a half page has 71 per cent as much attention value, a color page has 113 per cent and a double spread 114 per cent. Incidentally the back cover is reported to have 281 per cent as much attention value as a black and white page, run of paper, and page 1 to have 263 per cent.

Readers of THE AMERICAN ORGANIST will recognize that the particular space rated highest, is not at present used regularly by any advertiser; though that rated second, a very close second it is too, is reserved regularly by one of the most successful businesses in the world of the organ. It is enlightening to know that this firm's advertising was organized by a University-trained advertising expert.

Advertising Fortnightly has this to say:

"Able publicity writers shun the adjective because it really has no place in either a news or a feature story. They are cautious also in the expressing of opinions, since that is the function of editorials and does not belong in stories offered for publication in the general reading columns of a newspaper."

It has always been the policy of THE AMERICAN ORGANIST to allow but the minimum use of adjectives in its news pages; we believe a comparison of these pages with the pages of other music journals will show ten adjectives in other pages to one in these. (This does not apply to copy in our pages written by the publicity editor of organizations for whom T.A.O. acts as official organ.)

"Four weeks ago I mailed over four hundred pamphlets as first-class mail, and did not get a single letter of inquiry; the recitals I played came through the old, reliable friendly way. What about that?"

Well, what about it? Were the circulars waste money? Business is not built on the dynamite plan, but on the one step-at-a-time basis. The old reliable friendly way is the best. Make friends by letting your advertising and circulars merely tell the world about you, merely give the interesting facts, merely place your name and yourself on record with the world. When the world needs you, it will hunt you up if your name and address are still findable. That is the true province of advertising and circulars. Merely to make friends, not to press sales, or urge inquiries, or ask the reader to make any other effort whatever in your behalf. Just tell him about you, don't ask him to work for you. He'll ask you to work for him when he has a job you can do, if you prove to him in the meantime that you can do and have often done such jobs.

Lillibridge Inc. of New York exactly state the case for the kind of advertisers these pages represent:

"We insist upon answering the question WHO? before we decide on the How of an advertising program

because we have learned that it is nearly always wasteful, when not positively extravagant, to start with the How (as representing the means or mediums) and work back to the WHO.

"The Reason for this is simple: Just as there is in every city or suburban community a comparatively small circle who set the social pace and establish the 'what's what' for the community, just so public opinion in a broader sense is generally molded by a comparatively small group of people whose views carry great weight and who have the ability and opportunity to express them so that they register on a wide circle."

We ought to send Lillibridge a check for stating so emphatic a case for us and another for being so complimentary to those who comprise our reader list. As we have pointed out before, a magazine selects the kind of readers it wants, and then does its mightiest to please them. We are proud of the kind of readers we have elected to serve in the organ world. The advertisers know their value, and that is why they bring you their message; they want your esteem and they believe a mere statement of their achievements will earn it. That's the kind of advertising relationship that is invulnerable.

Personal Items

What the Leaders in the Profession
Are Thinking and Doing

MR. PALMER CHRISTIAN
of Michigan University School of Music taught special summer classes at Ann Arbor and then spent late July and early August at Northwestern

University giving twelve lectures for the School of Church Music, on the subject of the Organ in the Church. The rest of the summer was spent in northern Wisconsin, until Sept. 19th, when he returned to his University work. His 1927-28 recital season begins Oct. 15th.

MR. LYNNWOOD FARNAM will have at his disposal in the Curtis Institute, Philadelphia, two Aeolian Organs, a 4m in the Auditorium, for which Mr. Curtis donated \$50,000, and a 3m practice instrument. Mr. Farnam has been spending the summer in England, giving recitals in Edinburgh, Exeter Cathedral, Bristol, York Minster, Westminster Cathedral, and Lincoln Cathedral. His recitals have included some American compositions, notably the Barnes Toccata, James' Meditation, and Simonds' Dorian Prelude.

MR. EDWARD G. MEAD of Cornell University has been giving a series of Sunday and Tuesday recitals during the summer, with short but well planned programs, including all schools of composition and a good representation of American composers.

MR. HENRY F. SEIBERT spent most of the summer in the Metropolitan district, where vacationists from Fitchburg, Detroit, and Omaha took opportunity to coach with him. His recital list for the summer and fall includes:

- Two Du Pont recitals
- Two WJZ recitals
- Two WEAF recitals
- 3m Hillgreen-Lane dedication, White Plains, N. Y.
- 4m Möller dedication, Worcester, Mass.
- 3m Estey dedication, Framingham, Mass., Oct. 10th.
- 3m Midmer-Losh recital, Annville, Pa., Nov. 29th
- Other bookings in Detroit, Youngstown, Montclair, Saratoga Springs.
- Mr. Seibert was consultant in a \$20,000 organ purchase for Lebanon, Pa.

Builders' Brevities

Short Paragraphs Giving an Idea of Things of Interest to the Organ World

BENNETT ORGAN CO.

as announced in August columns is moving to Rockford, Ill. after 62 years in Moline and Rock Island; a new factory and all new modern equipment are being prepared. The Company is also reorganizing and preparing for business on a big scale. Mr. R. J. Bennett remains as President of the Company and will direct the actual organ building of the factory, with no thought given to the difficult sales end of the business, as the sales and management in a general way will be tak-



MR. HARRY GOSS-CUSTARD

Organist of the new Liverpool Cathedral where he plays the magnificent Willis Organ already presented in these pages. Mr. Goss-Custard came to America for a vacation, to observe the rest of us, and to play a complimentary recital for the N.A.O. Convention. His genuine English charm won him instant friendship everywhere, as did his delightful recital for the N.A.O. He was entertained at a dinner of the headquarters N.A.O. in New York and played informally on the Skinner Organ in St. Thomas for his hosts. Sept. 11 he gave his only other exhibition of the organ-playing arts, in a radio recital on the Welte Studio organ over WEAF. Mr. Goss-Custard is devoted to his magnificent organ and the tremendous demands of Liverpool Cathedral where he played during one festival week thirty-nine services himself, if our memory is right, trusting none of them to his assistant. Here is a great English organist who came to America not in the hope of making money for himself but to make friends and to see for himself what America's organ world has for the visitor; we hope they close Liverpool Cathedral for two months next summer so that he may come back for a real visit.

en care of by the new members of the organization. These new members come from among the established businesses already in Rockford, and they assure Mr. Bennett of the important opportunity to devote all his effort to the production of organs of the quality he shall establish as representing a Bennett Organ. It is an unusual event to see all the department heads and the majority of employees making the move to new quarters with their Company. Before the winter begins, the first unit of 50,000 sq. ft. will have been completed and actual organ building will be commenced in Rockford.

ESTEY

has a reputation for employees who remain with the company for life. Fifty-four years of "royal and faithful" service is the record of the late Mr. L. W. Hawley who died Aug. 28th while on vacation. Mr. Hawley joined the Estey staff in 1873 and was connected in later years with the office work of Estey headquarters. He was interested in music as an avocation also, conducted choirs, choruses, and

orchestras, and only three years ago resigned as Sunday School superintendent, a post he held forty years.

GOTTFRIED

has cooperated with its employees in group insurance amounting to \$96,000. This is the same plan the Hillgreen, Lane & Co. adopted, as reported in these pages some months ago, whereby the Company pays part of the cost and the individual employee the other part; individual policies range from \$1000 to \$3000.

HALL

is also protecting its employees on a similar basis with health and non-occupational accident as the subject of the insurance; benefits range from \$10 to \$20 weekly. The insurance company maintains a visiting nurse service and health advisory bureau to cooperate with the Hall factory.

MARR & COLTON

have another instrument in Chicago, in the Randolph Theater, played by Mr. Roy Farr opened Aug. 21st.

MÖLLER

has added Kansas City, Memphis, and Seattle to its list of resident representatives.

WELTE

had the honor of the only public appearance of Mr. Harry Goss-Custard other than his N.A.O. Convention recital, for which he came to America. Mr. Goss-Custard played the Welte Studio organ in a broadcast recital Sept. 11th and had a group of notables in the Studio for the occasion.

The newest Welte in the Metropolis is that nearing completion in St. Andrew's Methodist, where Mrs. Bruce S. Keator is organist.

AMERICAN CONSERVATORY

BEGINS NEW SEASON WITH THE SAME OLD FACULTY OF SUCCESSFUL VETERANS

THE NEW booklet of the organ department of the American Conservatory, Chicago, deals largely with its unprecedented theater work under the direction of Mr. Frank Van Dusen. Students are drawn from all sections of the country, by the lure of the opportunity to acquire at last in theater work that same degree of competence and knowledge that have long been within reach of other branches of the musician's world. The long lists, published frequently through the year, of students and graduates who have been appointed, often with the Conservatory's active assistance, to positions throughout America is a testimonial of eminent success.

The Conservatory's church department is directed by Mr. Wilhelm Midelschulte. Mr. Van Dusen's assistants are Edward Eigenschien, Paul Esterly, Emily Roberts, Helen Searles Westbrook.



Points and Viewpoints



PARIS AS I SAW IT

By G. CRISS SIMPSON

MY FIRST impression of Paris was that of wet pavements and reflected street lamps as I was driven by a reckless taxi driver at 2:30 a.m. from the St. Lazarre Station to my hotel on the Boulevard Montparnasse. I determined to lose no time in exploring Paris; the very first day I sallied forth in search of adventure. Quite by chance I came upon the Madeleine where I was lucky enough to run into a Nuptial Mass. The Madeleine is the fashionable church of Paris, and whereas most of the other churches have a dilapidated, run-down-at-the-heel look, the Madeleine is noted for its clean, spick and span, not to say prosperous and opulent appearance.

The Nuptial Mass was given with full music accompaniment of choir and organ. M. Henri Dallier, the organist, was improvising in that Frenchy modern way as I entered. But guess what his offertory was! None other than our old friend, CANTILENE NUPITAL by Dubois; performed on its native heath, as it were, for no doubt it was played by Dubois himself on just such an occasion at the Madeleine. M. Dallier used a slightly out of tune Oboe for his solo throughout the number. One sour note marred an otherwise flawless rendition. The Postlude was another very apt selection, considering the place and occasion. It was the last number of Dubois' MESSE DE MARIAGE, played with great spirit and rhythmic incisiveness.

That evening M. Dupre, our Master, entertained our party at his home in Mendon, and at once I understood what is meant by French hospitality. I have never met two such gracious and charming people as M. and Mme. Dupre. They put us at our ease immediately. M. Dupre simply bowled us over with his organ playing. He gave us the Bach FANTASIE AND FUGUE in G, BERCEUSE from his OWN SUITE BRETONNE, and his PRELUDE AND FUGUE in G. The latter was played with all the rollicking glee of an Irish jig, and that is really the nature of his Fugue, an Irish jig tricked out with modern harmonies. Later coffee and bon-bons were served and our hosts took us up on the roof of their house for a view of Paris by night.

Sunday I hied me to St. Sulpice where the great Widor has played ever since 1870. That is probably the world's record for continuous service. The organ at St. Sulpice is perhaps

the largest in continental Europe—certainly the largest in Paris—and it has unusually brilliant tone. I was astonished at the vigor of Widor's playing. He had all the pep of a youngster. His offertory was the LAMENTO from his new SUITE LATINE, just published, a number of very intense and exalted spirituality. On another Sunday Mr. Riemenschneider, the leader of our party, took us up to the organ loft of St. Sulpice, where we all shook hands with the great man.

"Aha," exclaimed Widor with a twinkle in his eye, "I see you have brought your harem with you," as he noticed the large number of ladies with Mr. Riemenschneider. I noted that Widor wore a very collegiate suit, two button sack coat, long and wide trousers. In fact he looked more like a college freshman than the foremost French contemporary organ composer.

Most of his playing on this occasion consisted of improvising in a very dignified and majestic style.

One Sunday I went to St. Eustace, but heard no music, for they were installing electric action in the organ. At Trinite the choir sounded like a volunteer village organization, the organist played something of the pre-Guilmant era (even Batiste would be ashamed to own it) and the tenor soloist in a saccharine "AVE MARIA" got off the key. To think that the famous Guilmant once played at this church!

One of the most interesting services I attended was at L'Etoile French Protestant Church. I was surprised to find such a large and prosperous Protestant Church in Catholic Paris, and native French too, not American or British, but French reformed. It is on Avenue de la Grand Armee just a block from the Arc de Triomphe, and the organist, M. Cellier, has written some fine ultra-modern things. The organ is in the west Gallery and at the Chancel end of the church there is an altar with a cross on it, and beneath the cross is a huge open Bible. The position given the open Bible is characteristic of the Reformed Church. The service was quite liturgical and the hymns were mostly of the chorale type. I found Old Hundred in the Hymnal. It was originally a French Protestant tune, was it not? And there was a complete assortment of the traditional Lutheran chorales which I hardly recognized with their French names. I never heard such fine congregational singing. I thought they would raise the roof with their lusty chanting. Just before the sermon the pastor sat down and Cellier played an exquisite sort of Meditation, using Vox Humana and Tremulant. It was the loveliest Vox I have ever heard and the whole number put the congregation in exactly the right frame of mind for the sermon. After the benediction I waited for the Postlude. The

very first tee-dee-dum and I knew we were going to have the hackneyed TOCATA AND FUGUE in D, and, often as I have heard it, I listened to Cellier with intense interest. His playing was both dignified and spirited. He seemed to possess exactly the right balance between the dramatic and the academic.

I should say a word about the two theater organs in Paris. One is a Wurlitzer at the Madeleine Cinema. "Ben Hur" is running there and the organ was used solely in conjunction with the orchestra. In one or two passages where the organ was used alone, I could detect the true Wurlitzer tone. However there were no opportunities in the score to use the bird-whistle, ratchet, fire gong, razzberry or any of the other traps. At the immense Gaumont Palace there is an Aeolian I believe, played by a sweet young lady from America. This attractive young lady gave Wagner's EVENING STAR and Irving Berlin's "BECAUSE I LOVE YOU". She sang one verse in a sweet dulcet soprano and then gave a polite jazz version of it; of course she went over to a vociferous hand.

I might say something about the French Revues—the Casino, Moulin Rouge, Palace—something about a lovely operetta called "Venise" at the Theatre Marigny. But that, as Shakespeare or somebody else (maybe it was Harold Bell Wright) said, is another story. At any rate I have received enough impressions to last me for at least a year, and I do hope that my friends find me quite sophisticated and blasé on my return.

"ART OF ORGAN BUILDING"

THE most famous work by the late Dr. George Ashdown Audsley, the illustrious Art of Organ Building in two volumes, the greatest work ever written on the subject of the organ, is slowly but surely reaching the point of final sales. A few sets still remain for those able to appreciate this monumental work at its true value. The price of the only sets that have been available during the past decade, the De Luxe edition on hand-made paper, autographed, has advanced to \$100. a set; two of the four sets available at that price have already been sold. When the other two have been sold the price will again be forced upward to protect the disposal of these invaluable works so that they shall ultimately find their way into the hands of only those who will preserve them properly as the heritage of posterity.

Dr. Audsley spent seven years of his life in the production of these books. They are a noble monument to the craftsmanship of a genius who will be appreciated more truly a generation hence.

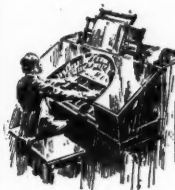
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What Music Critics think about his playing

AMERICA

NO ONE HAS EVER BROUGHT OUT OUR ORGAN SO FINELY BEFORE. ALL WASHINGTON SHOULD KNOW OUR ORGAN AS HE PLAYS IT. Let us hear, let many of us hear again this organist.—THE WASHINGTON TIMES, Washington, D. C.

Mr. Swinnen was called upon to take seven separate and distinct bows, although he modestly endeavored to avoid five of them.—THE MORNING TELEGRAPH, New York.

Program was a revelation in color painting—marvelous resource of tone color combined with a facility of faultless technique, with a clarity of rhythm ever present. The Dvorak Finale brought him an ovation.—IT WAS GREAT ORGAN PLAYING.—THE DIAPASON, Chicago.

In some of the numbers it was like listening to a great Symphony orchestra. Recalled amid great applause.—COURIER-EXPRESS, Buffalo, N. Y.

Technique flawless, program of unsurpassed excellence, most amazing triumph of pedal technique. Elmira has not heard his like in a long time.—ELMIRA ADVERTISER, Elmira, N. Y.

Absolute technical surety of hands and feet—extraordinary ear for dynamic gradations—amazing dexterity in stop changes and instinctive feeling for registration. — BUFFALO NEWS, Buffalo, N. Y.

ENGLAND

There is no building in town which could hold all the people who would hear Mr. Swinnen if he came to Southampton again.—SOUTHAMPTON NEWS.

BELGIUM

Mr. Swinnen is a great Belgian for exportation. The recital was admirable and Mr. Swinnen is an indisputed master, and a virtuoso of the very first rank. The organ, when he is in command, becomes really a force of Nature.—LE NEPTUNE, Antwerp.

Terms and Dates

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Mr. Elliot Joins the Aeolian Staff

AN ANNOUNCEMENT of startling proportions is the appointment of Mr. Robert Pier Elliot as manager of the church and concert organ activities of the Aeolian Company of New York. Only recently Mr. Elliot left the Kimball Company of Chicago, whose organ department he had developed vigorously and successfully, to come to New York City to do the same and more for the newly revitalized Welte-Mignon Co. Now he makes another gigantic stride and goes to the Aeolian Company, taking with him Mr. Arthur J. Thompson who was his assistant in New York; Mr. Thompson is a Columbia man with practical organ experience and further equipped himself for his duties with Mr. Elliot by a visit to England and France and an intimate study of organ conditions there.

Mr. Elliot began his organ career at seventeen, with Farrand & Votey, and helped finish the first Aeolian Organ at the original store on 23rd Street, New York, which was built in the Farrand & Votey factory. He was officially connected with the organization or early years of several other organ industries, notably the Austin Organ Company, Kinetic Engineering Company, the Hope-Jones Company.

The Aeolian Company has in the past specialized in residence organs for the palaces of the wealthy, with about fifteen hundred three- and four-manual instruments to date. In 1896 Aeolian purchased control of the Votey Organ Company, successor in interest of the famous Roosevelt. The almost exclusive trend toward residence organs resulted in an effort to modify and refine the Aeolian Organ to a point where it would meet the requirements of the most fastidious, and reproduce, by the automatic player—made almost perfect in its adaptation to the piano by the Aeolian Company—orchestral scores as well as smaller forms of chamber music. In recent years the player has been developed for the faithfully artistic reproduction of the art of eminent organists, accurate in every detail.

Mr. Frank Taft, long associated with Aeolian, remains as Managing Director of the Organ Department, with Mr. Elliot relieving him of the church and concert branches of organ work.

THE AMERICAN ORGANIST predicted great things for the Welte-Mignon Organ when it announced his coming to New York. Since that announcement, Mr. Elliot has given the right kind of impetus to the Welte Organ, has introduced it to an ever widening circle of influential friends, and has made it one of the big competitors

in the top circle of America's remarkable but exclusive family of master-builders. When Mr. Elliot made the Welte Organ direct its bid for attention to the profession instead of confining it, as heretofore, to the wealthy, he brought about a new era for the Welte Organ. That he will work a similar wholesome revolution for the Aeolian Organ in its church and concert fields, goes without saying.

It is a great age when keen competition, such as is thus growing keener year by year, achieves its purpose so admirably, and that without the loss of business to any of the already established factories. And more fine organs can mean but one thing to the profession: More fine organists adequately reimbursed as artists rather than employees.

News Brevities

A CORRESPONDENT calls our attention to the omission of the names of Miss Macy and Miss Mary Maneely from the list of new Associates of the Guild, in our Pennsylvania news items of the August issue; we regret the error and thank our correspondent for calling it to our attention.

THE ENGAGEMENT of our Associate Editor, Mr. William H. Barnes

of Chicago, and Mrs. Edith Robinson of St. Paul, is announced.

MR. ROY L. MEDCALFE of Los Angeles joins the Editorial Staff of The American Organist, devoting himself to the Photoplay department.

MR. J. WARREN ANDREWS, of the Church of the Divine Paternity, New York, after many years in his Weehawken home, has purchased a new home in Grantwood, N. J.—a move forced upon him by the action of the City in taking his former home for city building purposes.

MR. HAROLD JACKSON BARTZ has resigned his position in Fort Wayne, Ind., because of a nervous breakdown and will spend a year in rest and recuperation.

MR. THEODORE BEACH has been appointed to St. Andrew's Church, New York City.

DR. WILLIAM C. CARL of the Guilman Organ School spent his summer in Switzerland and Paris where he visited the Guilmants and spent some time with Mr. Bonnet and his bride.

MR. PALMER CHRISTIAN closed his summer vacation by a visit to the Skinner offices in New York where he conferred with the Skinner officials on the finishing of the new organ for his department of the School of Music of the University of Michigan.

MR. GEORGE H. FAIRCLOUGH gave a series of weekly recitals in the summer session of the University of Minnesota.

MR. CYRIL HAMPSHIRE of Moose Jaw, Canada, has been appointed to Knox Church, Calgary, Alberta.

Recital Selections

PARIS: CHURCH OF STRANGERS
THREE programs on the Cavaille-Coll, to paid admission, were given by Mme. Lise Duffour-Leduc, M. Andre Marchall, and Mlle Paule Pielievre, some of whose selections we quote:

Dallier—Electa
Bach—En Toi Seigneur
Widor—Variations (5)
Widor—Allegretto, Finale (7)
Frank—Prelude, Fugue, Variation
Dupre—Prelude B
Bach—Fugue Am
Vierne—Prelude (1)
d'Indy—Prelude Ef
Severac—Fantasie Pastorale
Guilmant—Sonata 3
Vierne—Final (1)
Bach—Tocatta Dorienne
Frank—Choral Bm
Saint-Saens—Prelude Fugue E
Gigout—Scherzo
Vierne—Cantilene (3)
Dupre—Prelude, Fugue Gm

ALLAN BACON
Debussy—Girl with Flaxen Hair
Maleingreau—Tumult in Praetorium
Howells—Psalm-Prelude
CASPAR P. KOCH
†Beethoven Program

Funeral March
Overture to Prometheus
Adagio and Allegro Op. 18 No. 2
Andante, Finale. (Fifth Sym.)
Minuet in G
Hymn to Night
Glory of God in Nature
Turkish March

HUGH MCAMIS
Bairdston Toccata Prelude
Mendelssohn—Andante (Son. 5)
Gaul—Chant for Dead Heroes
Frysjinger—Sunset

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ART OF ORGAN BUILDING by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half-velum. Price on request.

ENCYCLOPEDIA OF MUSIC AND MUSICIANS by Waldo Selden Pratt, \$6.00; Revised and enlarged version, 1924; 1,450 articles, 7,500 persons, 235 community records, etc. etc.; 6½ x 9½, 976 pages, illustrated.

ENGLISH CHURCH MUSIC by Gardner and Nicholson, \$4.00: Invaluable information for the student and beginner, refreshing and inspiring for the professional; deals with practical church music at its best; 6½ x 8½, 232 pages, numerous examples.

FIRST LESSONS ON THE ORGAN by Gordon Balch Nevin, \$1.50: "The purpose is to provide a close-knit and systematic approach to the organ, with economy of time and energy; to cover the student's needs during the first year or less;" 9 x 12, 96 pages.

HINTS ON ORGAN ACCOMPANIMENT by Clifford Demarest, \$1.00: Full of practical suggestions, thoroughly illustrated, recommended to beginners especially; 5 x 7, 43 pages.

HISTORIC CHURCHES OF THE WORLD by Robert B. Ludy, \$5.00: A delightful reference work in story and picture, covering Europe and America; of incalculable inspirational value for church organists; a book you will cherish and oft refer to; beautifully printed; 7 x 10, 325 pages, most profusely and finely illustrated.

HISTORY OF AMERICAN MUSIC, by Louis C. Elson, \$6.00. Invaluable to the musician, packed with information, delightfully written; endorsed by T.A.O. without reservation; 1925 edition, 7 x 10, 423 pages, profusely and beautifully illustrated.

MODERN ORGAN by Ernest M. Skinner, \$1.25: Deals with the main features of the successfully artistic modern organ; 7½ x 11, illustrations and drawings.

MODERN ORGAN STOPS, by Noel A. Bonavia-Hunt, \$2.75: "A practical guide to the nomenclature, construction, voicing, and artistic use" of organ "stops" by one of England's foremost experimenters and voicers; 7 x 10, 112 pages, many drawings; about three weeks for delivery.

ORGAN IN FRANCE by Wallace Goodrich, \$3.00: A handsome book, a study of French organs, delightful and informative, invaluable to organists; 6 x 9, 169 pages, finely illustrated.

ORGAN LOFTS OF PARIS by Frederic B. Stiven, \$1.10: Intimate views and personal reminiscences of famous French organists; delightful book for those who enjoy travel experiences; 5 x 8, 75 pages, illustrated.

ORGAN OF THE TWENTIETH CENTURY by George Ashdown Audsley: A master-work by the world's greatest writer on the organ; deals with tonal and artistic matters, and with design; 7 x 10, 500 pages, beautiful photos and drawings; out of print, only a few copies available; price on request.

ORGAN REGISTRATION by Everett E. Truette, \$2.50: Practical discussion on all phases of registration, for the serious student; 6 x 9, 264 pages.

ORGAN STOPS by George Ashdown Audsley, \$2.50: The organist's one indispensable book by the world's master of organs, illustrated, every register from Acuta to Zinken described; 6 x 9, 294 pages.

ORNAMENTS IN MUSIC by Harry F. Fay, \$1.25: Explicit illustrations covering the many ornamental grace-notes etc., showing exactly how to play each one: 4½ x 7, 87 pages.

PRIMER OF ORGAN REGISTRATION by Gordon Balch Nevin, \$1.50: With examples, a practical work; 5 x 8, 95 pages.

SAINT-SAENS: HIS LIFE AND ART by Watson Lyle, \$2.00: An unusually interesting biography full of informative materials; 5 x 7, 210 pages, one photo, many thematics.

STYLE IN MUSICAL ART by C. Hubert H. Parry, \$4.50: For serious students of music and professional musicians, an inspirational, informative, suggestive treatise on the structure and spirit of composition; 6 x 9, 432 pages.

TECHNIQUE AND ART OF ORGAN PLAYING by Clarence Dickinson, \$5.00: First 54 pages give illustrated instructions, and then follow 201 pages of exercises and pieces with instruction; to be reviewed later; 10 x 13, 257 pages.

TEMPLE OF TONE by George Ashdown Audsley, \$7.50; The post-humous work of the greatest authority on the organ the world has ever produced; summarizes the artistic possibilities of the organ of the future as already outlined in his other books, and adds an hitherto unpublished wealth of new materials; many actual specifications with detailed comments. We recommend it to every organist and builder; 7 x 10, 262 pages.

VOICE PRODUCTION, FUNDAMENTALS OF, by Arthur L. Manchester, \$1.25: Invaluable lessons in tone-production for the choir-master, whether with child or adult choirs; arranged in lesson form, illustrated adequately with examples; a book that can form the basis of choir work for a period of years; 5 x 8, 92 pages.

Reprints

BACH CHORAL PRELUDES FOR LITURGICAL YEAR, by Albert Riemenschneider, gratis on request with any other order: An index of these famous choralpreludes, giving German original text with cross-index covering three famous editions, and two, three, or four English translations of the German original, showing how to use each Choralprelude in the church services; imperfect pamphlet, 7 x 10, 6 pages.

SPECIFICATION FORM, by T.A.O. Editorial staff, gratis on request with any other order, gratis to builders and organ architects at any time: Full instructions how to typewrite Specifications in the form devised and adopted by T.A.O.

TONE-PRODUCTION LESSONS FOR THE CHOIRMASTER by Arthur L. Manchester, 30c: Twelve practical Lessons, 24 exercises, of incalculable value in showing the choir-master how to improve the tone of his choir, whether senior or junior, mixed voices or boy-choir; pamphlet 7 x 10, 25 pages.

WIDOR "SYMPHONIES" PROGRAM NOTES, by Albert Riemenschneider, 20c: Detailed Notes on each movement of the ten "Symphonies" for organ by Widor, written with explanatory preface by the foremost Widor pupil; pamphlet 9 x 12, 7 pages.

Music

BACH: FORTY-EIGHT' PRELUDES AND FUGUES, four books of music and text, \$5.00 complete: The immortal "well-tempered clavier," for piano, new edition, the world's greatest studies for finger training, especially valuable to organists.

SOLO TO GREAT, 15 pieces, \$1.00: All of them formerly published separately; 13 original, 2 transcriptions; real musical values; 12 x 9, 80 pages.

STANDARD ORGAN PIECES, 114 pieces, 441 pages, \$3.00 paper cover, \$5.00 cloth: The greatest value for the least money, original compositions and transcriptions, all on three-staff scores, 39 are classics; 79 are musical gems that make friends for organists who play them; 49 easy, 45 medium, 20 difficult; 9 x 12, 441 pages.

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467 CITY HALL STATION

NEW YORK, N. Y.

Bonnet—Concert Variations
 Yon—Hymn of Glory
 Tchaikowsky—Arabian Dance
 ALEXANDER McCURDY
 Meyerbeer—Coronation March
 Nevin—Will o' the Wisp
 Jacob—Sunrise (Burgundy)
 Rogers—Son. Em. First Movement
 Liadow—Music Box
 Rachmaninoff—Prelude Csm
 Karg-Elert—Legend of Mountain
 Kriesler—Caprice Viennois
 Boellmann—Prayer (Gothic)
 FIRMIN SWINNEN
 Swinnen—Chinoiserie
 Dickinson—Berceuse
 Liadow—Music Box
 Weaver—Squirrel
 Stebbins—Swan
 Swinnen—Longwood Sketches (Suite)

Chicago

by
 LESTER W.
 GROOM
 Official
 Representative



"MEET our demands or there will be no orchestra concerts." The attitude seems better fitted for dealings with theater managements who play the game as the union officials themselves. The Chicago Symphony is not a money-making organization. But regardless of the wording of the demand, there is some justice in it; payroll increases are so hard to obtain that force is just about unavoidable, and the only outlet this season was for outsiders to raise a \$30,000 fund for the coming deficit in the orchestra finances.

Organists who can see past their consoles into the beauty of others' music will do well to attend many concerts of an ensemble of this kind. All gain, no loss, and very little expense. The same musical breadth of mind and understanding of musical progress may be obtained by careful and "creative" listening to the orchestra as would come in many years of private study.

Paul Whiteman in his book on Jazz mentions the ridiculous impossibility of playing Debussy's AFTERNOON of A FAUN on an organ. Mr. Courboin has overcome the impossible; his performance of that composition on the organ is almost preferable to the orchestral version.

A week of festival services and recitals marked the installation at the Church of the Ascension of the new Moller Organ late in September. This instrument has been planned to fulfil the demand for true organ tone as represented in the Diapason Chorus. With six of them on the Great, one on Swell, one on Choir, and three on Pedal, this leading characteristic of organ tone is probably complete. The pedal diapasons are 16, 8 and 4, which are expected to furnish a discernible pedal melody during forte and fortissimo manual passages.

Many organists disregard the human desire for pitch as well as tone in the Pedal and play on a 16' Bourdon uncoupled. The 16' stops give splendid organ tone and influence, but are almost entirely lacking in pitch, especially the Bourdon.

Grace Episcopal have announced their intention of building their new Church during the coming winter, on Indiana Avenue just south of St. Luke's Hospital; it will be the hospital chapel as well. It is said that the splendid four-manna Kimball which was Mr. Harrison Wild's medium of expression during its half-dozen years of usefulness in the old building, was almost entirely salvaged from the disastrous fire, and may be rebuilt for this new edifice.

St. Chrysostom's new carillon, the gift of Mr. R. T. Crane, has been used during the summer on Sunday afternoons for recital purposes. A section of Dearborn Street, on which the church is located, is set aside from traffic, and an audience one block long enjoys the concert. The majority of the listeners seem to be a bit disappointed at first, probably because the tone of the bells is not the deep churchly tone of the chime, but after listening for a while, a new beauty becomes

evident, which seems to represent joy, light-hearted happiness, and great purity. The discords caused by several bells playing at once (four and five voices at a time are sometimes used on these bells) and their overtones conflicting, are not at all as unpleasant as they would be with chimes, but melt together like many fine colors in a painting. It is a new tone to Chicagoans and has been tasted by many strangers who are well pleased.

It is reported that Cardinal Mundelein is taking steps to promote congregational singing at the High Mass of the Roman churches of the Diocese. So many churches of different creeds desire this gift, and so few achieve that aim, that the methods, successes and failures, and the reaction of the laity to the scheme may be points of interest and profit to organists. History has pointed the hand of expediency to congregational singing time and again, and yet, for several well-known and reluctantly-admitted reasons, it is very difficult to acquire. Some of the reasons may be enumerated as:

Extreme height of art of the organist: (?)
 Extreme degradation of public taste: (?)
 General lack of emotion in American public:

General ignorance of organists, choir-masters, and pastors, on this subject.
 For confirmation of this broad statement, please refer to Dickinson, Breed, Pratt, etc. A questionnaire circulated among, say, two hundred organists asking for their dozen favorite hymns, and the same submitted to two hundred laymen of moderate learning, might reveal surprising divergence of opinion, which would serve as a guide and a warning.

Detroit

by
 ABRAM
 RAY
 TYLER
 Official
 Representative



THE ORGAN world had better watch Detroit. New organs, great and small, as well as small and sweet, are springing up overnight almost, and the sun may not set on the sound of Diapason, Flute, String, Reed, and "rumbling bass", if the radio people recognize their opportunity.

First in importance is the new Skinner at the University at Ann Arbor to which many Detroiters will be drawn by the artistry of Palmer Christian. He will also doubtless see that many visitors of celebrity be asked to give their interpretation of its beauties and powers.

The Casavants will have an organ in the new Museum of Art, another Murphy contribution to his already large list, and it will be heard in October. St. Theresa, the beautiful new Catholic Church, will also have a Casavant.

The Polish Catholic Church in Hamtramck (can you pronounce it?) will have an Austin. And the little organs are legion. So, verily, when the Editor redeems his threat to bring Lizzie home we will have "much goods" to produce.

The summer has had its music. Victor Kolar has given the people THEIR annual review of our great orchestra's growth, in a fine season of summer-night-concerts on our unique Belle Island. He has also sponsored the appearance at these concerts of the various national groups, German, Italian, Polish, Russian, etc., in fine choral sections. Large minded is Kolar, with a distinct civic sense.

So my duties bid fair to be many in the telling of the good things these new resources develop.

We shall welcome to our fraternity Charles Coe Chase who comes to Detroit from Boston to keep warm Ernest (the misspelling is intentional) Ibbetson's organ bench at the Church of the Messiah, while he studies in Europe.

New and more gorgeous theaters going up all over town will doubtless mean new and

more pretentious hurdy-gurdies. It is a matter of note that the most serious and sincere theater organist I have ever known, Robert Gordon Clarke, has deserted the Kunsky organization after being for a long period their greatest organ asset, to go out on the West side where I hope he may be appreciated and given a freer hand.



Harrisburg

by
 WILLIAM E.
 BRETZ
 Official
 Representative

SEVERAL fine new organs were installed during the summer and will be opened in the near future. The first will be the 3m Midmer-Losh in St. Peter's Lutheran, Middletown, where Miss Ella Mae Foreman is organist. This will be one of the seven-octave variety and its completion is eagerly awaited. The second will be a 2m Hinners in Harris St. Evangelical where Miss Sylvia Gingrich presides. This will be the first Hinners in this vicinity. The last is to be a 2m unit Wuritzer in Zion Lutheran, Enola.

Miss Esther Kaufman of Covenant Presbyterian and Miss Kathryn Ulmer of First United Brethren substituted at Pine St. Presbyterian for Mr. Frank A. McCarrell during the vacation period. Mrs. Samuel D. Sanson has been at Grace M. E. for Mr. Ward-Stephens who has been spending the summer abroad. Other assistants coming to the attention of the writer have been Miss Ida Long for Miss Carrie Harvie Dwyer at Market Square Presbyterian; Miss Laura Zimmerman for Mr. Howard Bronson at Bethlehem Lutheran; Mr. Irwin L. Boose for Miss Vivian Eves at Stevens Memorial Methodist; and Mr. Marshall Bretz for the writer at Zion Lutheran.

New York

NEW YORK forgets it has organs and organists when the summer comes—excepting in theaters. The head of the largest photo-play string has just died; Mr. Marcus Loew. His organization has been so thoroughly managed that there is little probability of any changes in the conduct of the Loew circuit.

Headquarters of the Guild will give a dinner Oct. 18 to the Rev. E. H. Fellowes, director of music of St. George's Chapel, Windsor Castle, Eng., and collector and editor of the Tudor Church Music volumes.

The N.A.O. gave a dinner Sept. 9 in Town Hall in honor of Mr. and Mrs. Henry Goss Custard. Mr. Custard is organist of Liverpool Cathedral and came to America to play a recital for the N.A.O. Convention. He also gave a radio recital for the Welte Organ Co. at Welte Studio Sept. 11.

Mr. G. Darlington Richards of St. James' Church, substituted during the three summer months for Dr. Miles Farrow at the Cathedral of St. John. Mr. Richards' 4-75 Austin in St. James was partly installed in 1924 at the reconstruction of the Church and will be completed and ready for public presentation Oct. 15.

The Lewisohn Stadium of City College had its usual season of summer concerts with the Philharmonic under Willem Van Hoogstraten and various guest conductors; many of the concerts were regularly broadcast.

Theater musicians won a raise Sept. 5. Motion picture musicians in the large houses went from \$83 to \$87 for the new year and will go to \$90 a year hence. For the average orchestral musician that is a good salary; for the average organist it is very good. For men and women above the average it is only ordinary; but many of our best organists have long been working above scale prices. What would you sell ten years of your life for? It ought to be enough to let you retire completely after your 20th year. Seven afternoons and evenings a week is not an easy

Austin Organs

Seven of the best known and most musical-ly famous churches of the east have just completed, or are having built Austin Organs of large capacity. Two of these replace with Austins other instruments in use only about ten years. The contracts are for St. George's, Transfiguration, St. James, and St. Nicholas, New York; St. Stephen's and St. Luke and Epiphany, Philadelphia. It is a notable and most significant list. This page of organ history marks an era in accomplishment of this firm, a page as glowing with meaning as any that has been written in organ achievement. All these churches are famous for their music and concerned in all its details.

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job no matter how light the work while on the job. New York's theater fraternity had a part-vacation Sept. 15 until 2 p.m. when the late Marcus Loew was buried; photoplay houses all over America remained closed in general as a tribute to Mr. Loew and his achievements in motion picture presentation on a vast scale.

St. Louis News Summary

By N. WELLS
Official Representative

THE MOST IMPORTANT and stimulating music event in St. Louis for many moons was the Twentieth Convention of the N.A.O. It began with the get-together meeting Aug. 22 at Hotel Chase and ended late Friday evening with an inspiring address by the president, Mr. Reginald L. McAll and a splendid au revoir by the first vice-president, Dr. Percy B. Eversden. To make proper mention of all speakers and players and events would turn our rhapsody into a long symphony, ending with an Ode to Joy; but we feel certain that all who worked for and all who attended the convention were happy and well satisfied and enjoyed every minute.

Tuesday morning was devoted to registration, addresses of welcome, and business meeting. We observed at once that Mr. McAll is a splendid chairman, tactful and resourceful and a man of culture and refinement.

In the afternoon Mr. Charles Galloway was heard at Washington University on a 2m Kilgen. We thought we had never heard Mr. Galloway to better advantage on this particular organ, we enjoyed his selections and his interpretation, he played with authority and virtuosity. The reading of the prize paper was next in order and quite in place, because the subject was: How to Register for a Two-Manual Organ. After the winner Mr. Pierce read his paper, Mr. T. E. Gruenstein in person presented to him the Diapason Prize, adding a few felicitous remarks.

Mr. Marshall Bidwell, not as familiar with the two-manual organ as the university organist, Mr. Galloway, nevertheless proved he was perfectly at home on the instrument and played his program extremely well and to the entire satisfaction of his critical audience.

In the evening Mr. Arnold Dann played on the new Skinner at Christ Church Cathedral. The public had been invited and the church was well filled. Mr. Dann's playing and interpretations elicited much praise and were enjoyed very much.

Wednesday morning the organists visited the Kilgen factory. Surely every one carried away the best impression. It is a large factory, has many employees, has splendid equipments and wonderful facilities, is well located, has a fine location, and the builders are striving honestly to produce the best workmanship and the most artistic and serviceable organs.

Mr. and Mrs. Chas. Kilgen and their four "sturdy" sons have certainly done all in their power to help make the convention a success, to make the guests happy and comfortable, so that one and all might derive as much pleasure and benefit from their stay as possible. At noon the organists were the guests of the Kilgens at Garavelli's restaurant.

In the afternoon Mr. Arthur Davis played on the Kilgen organ United Hebrew Temple and proved that one may arrange a fine, an excellent program by American composers. We were pleased to see one of the composers in the audience, Mr. Edward M. Read, who is one of the finest gentlemen it has been our pleasure to meet.

One of the high lights of the convention was the rendition of the prize composition: a SUITE by Mr. Ernest Douglas. This composition was played twice and magnificently by Mr. Ernest F. White, and went over big, arousing genuine enthusiasm. It will be published by Shattiner Piano & Music Co. of St. Louis, and the price is one dollar. The first two movements are real, solid, legitimate organ music, while the last movement is of the bold, modern, bravura type. In the absence of the composer Mr. Chas. Kilgen with a few fitting remarks handed the check of \$500 to the composer's California colleague, Dr. Roland Diggle. Mr. White is the newly-elected treasurer of the N.A.O.

Wednesday evening the guests had an opportunity to view the beautiful out-door auditorium of the Municipal Opera, and to listen to a performance of "THE TALES OF HOFFMAN" by Offenbach. The convention was favorable.



MR. ERNEST DOUGLAS

Whose Suite won the \$500 Kilgen prize and was played at the Convention of the N.A.O. on the most delightful weather, but Wednesday evening was just a bit too cool to thoroughly enjoy an out-door performance.

Thursday morning the Hon. Emerson L. Richards presided at the joint session with the organ builders. Good fellowship prevailed throughout the entire convention, but it was a mark of courtesy and respect to extend the invitation and the hand of good fellowship to the organ builders and to arrange a place on the program for them. To give the organ builders an opportunity to meet one another at the convention and at special meetings and to meet the organists and the officials of the N.A.O. will surely rebound to the benefit of all concerned.

The Round Table on Singing by the Choir and the Congregation, at which Mr. William Hall presided, gave many an opportunity to discuss frankly and freely some of the problems the organist and choirmaster must face every week.

Mr. Reginald McAll read an interesting paper: Are Hymns Worth Preserving as Poems? This question seemed new to many but one worth our consideration. An abstract of an address by Mr. McAll read to the A.G.O. convention on the same subject appeared in the August Diapason.

In the afternoon a tour was made to hear and inspect church organs. We heard Miss Lillian Carpenter (and it was a joy to see and hear her), Mr. Chas. Galloway, Mr. Ernest Prang Tamm, and Mr. Walter Flandorf.

After a good, hearty supper at the Elks Club the organists proceeded in a body to the Scottish Rite Cathedral next door to hear Mr. Harry Goss Custard of Liverpool. This particular event was looked forward to with eager expectation, and none were disappointed; it was another high light of the convention. The Cathedral was well filled and every number was listened to with rapt attention and was thoroughly appreciated.

Friday morning the reports of the committees were heard and a Round Table discussion was led by Miss Jane Whittemore on The Future of the N.A.O. Miss Whittemore inspired many to go forth and work wholeheartedly and enthusiastically for the good of the N.A.O., as she has done and still does and will always do.

In the afternoon Mr. Rollo Maitland gave an illustrated talk on Adapting Piano Scores for the Organ. Such practical demonstrations are valuable to all organists, young and old. Mr. Maitland's suggestions proved helpful and stimulating.

The theme committee brought forward four themes it had selected from those submitted by the organists.

Mr. Maitland sat down at the Kilgen Organ of Third Baptist Church and improvised a sonata. It is difficult to state which movement was done best of all or enjoyed the best, but at the conclusion of this feat all the organists were on their feet and gave Mr.

Maitland the biggest and heartiest applause of the convention in recognition of his wonderful performance.

At six o'clock the organists met on the roof garden of the Hotel Chase for a farewell supper. Mr. Custard was elected honorary member of the Association. We certainly were glad to do him the honor and he was delighted to be the recipient of this distinction. Later in the evening our illustrious visitor gave an illustrated talk and account of the Willis Organ in Liverpool Cathedral. He proved an interesting lecturer. How he loves his instrument! He was frank to give us his impressions of the American organs he had seen and tried and we think organists and organ builders alike will profit by his advice and suggestions.

Many thanks and many compliments are due to Dr. Percy B. Eversden, state president for the successful arranging of all the details to house and conduct the convention. That he was ably and loyally assisted by many members of the N.A.O. goes without saying, and it would again lead us too far, if we were to mention all the names of the loyal supporters and hard workers, but surely all who participated and assisted felt honored to have the convention in our city and felt sorry when the convention had come to an end and we had to part from so many good friends, new and old. As for our guests, may they bear in kind remembrance the Twentieth Convention of the N.A.O. in St. Louis, August 1927.



Seattle

by
FREDERICK C.
FERINGER

Official
Representative

THE distinctly outstanding musical event of the summer in Seattle was the open air production of "AIDA" at the University of Washington stadium, under the auspices of The Wayfarer Pageant Society and the Musicians Association. The setting was well-nigh ideal as the huge stage for the production was built at the open end of the horse-shoe stadium which opens out on beautiful Lake Washington. The weather was perfect and during the second act the moon began to rise over the mountain background of the Lake and presented a picture beyond the powers of word or brush to paint. The writer was indeed thrilled to say the least, for one who has long since considered himself hardboiled enough not to be thrilled over an Italian opera and especially "AIDA".

The Washington Guild was again favored with a visit from Warder Frank Sealy who arrived in Seattle toward the end of July and remained a week. A special luncheon at the Gowman Hotel was called in his honor. Mr. Sealy told of some of his experiences in visiting different parts of the country and referred to the healthy growth of the Guild in general.

Mr. Frank Sealy was very favorably impressed by an organ recital given by Dr. Frank S. Palmer at the St. James Cathedral on the new Casavant just completed. Mr. Sealy was invited to try the new organ and played a few charming compositions which we afterwards learned were from his own pen. The writer is of the opinion that this is one of the finest instruments in the Northwest.

News comes from Vancouver, B. C. of the death of the noted organist Harry Barlow, who has been prominent in music circles for many years. He was organist at the First Presbyterian for a long period, from which church he was buried with honors.

At a recent British Columbia Musical Festival the organist Clifford Higgen gave a splendid recital at St. Andrews Church.

Our old friend Judson Waldo Mather organist of Spokane was a summer visitor in Seattle. He met quite a number of his old friends at the Guild luncheon given for Warder Sealy.

Joseph Greener, organist of St. Marks, Everett, will soon pull up his tent and move his tepee down to Seattle, for he has been appointed organist for the Queen Anne Methodist.